

JANUARY 1959

# *Music Educators' Journal*



HUNGARIAN QUARTET

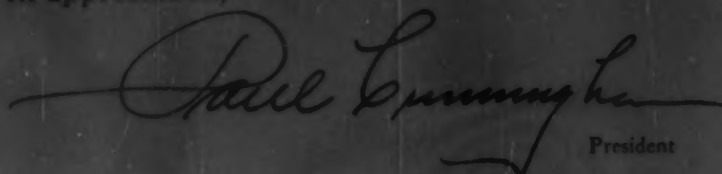
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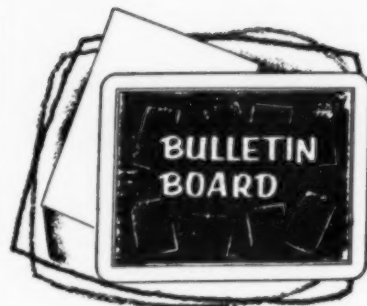
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**MENC—1959.** Following is the schedule of MENC Division meetings for 1959:  
Eastern.....Jan. 23-27, Buffalo, N.Y.  
Southwestern Feb. 22-25, Wichita, Kans.  
Northwest.....Mar. 4-7, Seattle, Wash.  
Western.....Mar. 22-25, Salt Lake City.  
Southern.....April 3-7, Roanoke, Va.  
North Central.....May 7-10, Chicago, Ill.

A biennium interim meeting of the presidents of the MENC federated state music educators associations will be held at the National Music Camp, Interlochen, Michigan in August 1959.

**MENC—1960, 1962.** For your calendar here are the dates and convention cities for the next two biennial national conventions of the Music Educators National Conference:

March 18-23, 1960.....Atlantic City, N.J.  
March 16-21, 1962.....Chicago, Ill.

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the dates given above.

**INTERNATIONAL MUSICAL EISTEDD-FOD** at Llangollen, North Wales, is scheduled for July 7-12 in 1959. Competitions for mixed, female, and male choirs, various solo categories, children categories, and folk song and dance sections comprise the Festival. The director of the event is W. S. Gwynn Williams, whose Gwynn Publishing Company has served to make Welsh music available to the world and the world's great choral music singable in Welsh. Further information about the competition as well as copies of the test pieces may be secured from Mr. Williams at Llangollen, North Wales, Great Britain.

**FESTIVAL OF THE AMERICAS** will be held in Chicago, Illinois, August 1959, in conjunction with the Pan American Games III, to be staged in Chicago the following month. The Festival will present a program of Western hemispheric cultural events. Says Arnold H. Maremont, Festival chairman, "It is proper that countries making or reaffirming friendship in the athletic arena, should also have the opportunity to become aware of each other in cultural ways."

Victor M. Perlmutter, known nationally as an artist and for his activities in the cultural fields, has been appointed director of the Festival of the Americas. Among recent appointments to the Music and Ballet Committee are: Carol Fox, general manager of Lyric Opera Company; George Kuypers, managing director of Chicago Symphony Orchestra; George Larsen, managing director of Grant Park Concerts, and Harry Zelzer, Chicago impresario.

**CHURCH MUSIC WORKSHOP** sponsored annually by the Southwestern Baptist Theological Seminary is scheduled for January 26-30. Special faculty for the event this year will be Charles Hirt of the University of Southern California; Mrs. Haskell Boyter, Atlanta, Georgia, and Everett Hilty of Nashville, Tennessee. Southwestern faculty members and musical groups will participate. Further information is available from the School of Church Music, Southwestern Baptist Theological Seminary, Fort Worth 15, Texas.





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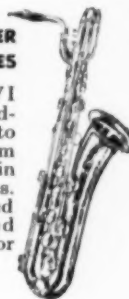
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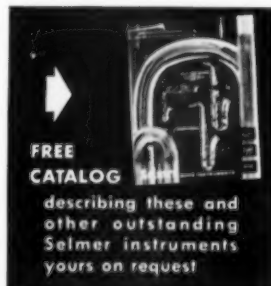
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DA VITTORIA—O Vos Omnes (Ye Who Pass Me).....	20
FESTA—Regem Archangelorum (Jesus Christ, Our Salvation).....	25
GASPARINI—Adoramus Te (We Adore Thee).....	20
PALESTRINA—Salvete Flores Martyrum (Descend, Thou Heavenly Dove).....	20
PALESTRINA—Tristis Est Anima Mea (In Gethsemane).....	20
(Latin and English)	

Any Easter program would also be enhanced by these recommended choral favorites:

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**THE TELEPHONE HOUR ON TELEVISION** will begin presenting a series of four special music programs on Monday, January 12, at 8:30 p.m. (E.S.T.). The first program will feature Renata Tebaldi, Harry Belafonte, Maurice Evans, Gold and Fiddale, the New York City Ballet, the Baird Marionettes, in addition to Donald Voorhees and the Bell Telephone Orchestra. The music will include arias from Puccini's "Madame Butterfly," Saint-Saens' "Carnival of the Animals," Samuel Barber's ballet, "Souvenirs," and calypso songs. Later programs will be presented on February 10, March 4, and April 9. The February 10 program will feature Rise Stevens, Gran Johannesen, the New York City Ballet, and Duke Ellington and Ella Fitzgerald.

**ILLINOIS FESTIVAL OF ARTS.** Dates for the University of Illinois biennial Festival of Contemporary Arts will be March 1 through April 5, 1959, announces Dean Allen S. Weller, College of Fine and Applied Arts. Events include 1959 exhibition of contemporary American painting and sculpture, March 1-April 5; contemporary opera, March 1; festival play, University Theatre, March 4-7; selected contemporary films, March 5; art lectures, March 8, 15, and 22; concert by University dance division, March 14-15; Anna Sokolow dance company, March 17, and University orchestra and chorus, March 23. Other events: chamber music recitals by faculty and students, lectures in the fine arts, and radio and television programs.

**EUROPEAN MUSIC FESTIVALS** is the title of one of the NEA tours planned for the summer of 1959. Led by Walter Robert, Associate Professor of Music at Indiana University, Bloomington, the tour will cover nine countries in approximately 45 days and is highlighted by attendance at musical performances at Bayreuth, Salzburg, Rome, Lucerne, and Edinburgh. Estimated price: \$1,245.

**MUSIC AND ART TOUR.** From Glyndebourne to Moscow, the seventh annual Music and Art Tour will cover the major festival trail this summer under the leadership of D. Sterling Wheelwright, San Francisco State College, San Francisco 27, California. Leaving New York, July 1, 1959, the party of music lovers will visit the capitals and sights of eight countries, including Berlin and Copenhagen, with tour extensions to Russia, Scandinavia and Edinburgh. Concert previews and meetings with artists abroad will be offered. The tour has attracted national interest since its founding in 1953, and is again sponsored by the adult program of San Francisco State College.



**UNIVERSITY OF DELHI PRESIDENT,** Dr. V.K.R.V. Rao, on a visit to American and European music centers, stops at Indiana University to talk with faculty members concerning the establishment of India's first music school at his university. The school plans to give particular attention to studies in comparative musicology with special reference to Indian and Western music. Left to right: Frank St. Leger, Dr. Rao, Tibor Kozma, and Walter Kaufmann.

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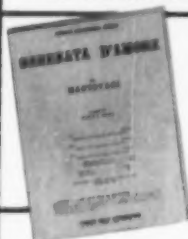
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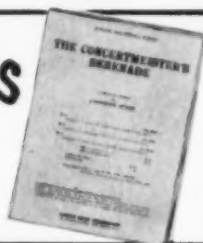
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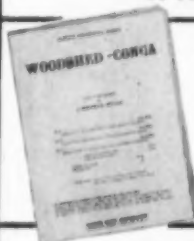
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**BROTHERHOOD WEEK**, an observance dedicated for Peace and Freedom, is scheduled for February 15-22, 1959. Music educators planning programs during that time may wish to recognize the event by their choice of appropriate music by the many masters who have treated the subject.

**SPECIALIST IN EDUCATION IN THE ARTS** is the assignment in the U. S. Department of Health, Education, and Welfare now held by Mayo Bryce, formerly professor of Arts and Education at San Francisco State College. He succeeds Ralph Beelke, who has become the first executive secretary of the National Art Education Association, a department of the NEA.

**LEONARD BERNSTEIN** and the New York Philharmonic presented the first of a new series of hour-long television programs sponsored by the Lincoln Division of the Ford Motor Company on November 30. The shows are scheduled for once a month on Sundays and bring to the medium a great orchestra and its dynamic young conductor, as well as prominent soloists. It behooves music educators to make use of the series and to express their appreciation to its sponsor.

**CRANE CHORUS** of Potsdam State University of New York Teachers College sang at the United Nations with the Symphony of the Air under the direction of Leopold Stokowski on November 25. The work performed was the oratorio "Yunus Emre" by the Turkish composer A. Adnan Saygun and was an offering by the Turkish government in honor of President of the UN General Assembly Charles Malik and Secretary General Dag Hammarskjöld. It was a Western Hemisphere premiere and involved 110 students selected from the 375-voice Crane Chorus.

**INTERNATIONAL CULTURAL EXCHANGE SERVICE** of the American National Theatre and Academy has invited several MENC members to serve on the screening committee of its Music Advisory Panel. They are: Helen Hosmer, Wiley L. Houswright, William D. Revelli, Ralph Rush, and Louis Wersen. The International Cultural Exchange Service is the Government's professional agency for the presentation of the American performing arts abroad.



**TEACHER AT WORK.** Keith Wilson, conductor of the Yale University Band, and members of a graduate seminar, discuss a passage in a Purcell trumpet overture. The music they are examining was photocopied from a bound manuscript using a Contoura-Portable copier, which can be placed face-down on an opened book. Mr. Wilson used the same method in research for his arrangement of the Third Suite from "Le Journal du Printemps" of Johann Caspar Ferdinand Fischer, early eighteenth-century composer. The arrangement is now published by Associated Music Publishers. Reading from left to right: Horace Fitzpatrick, Merrill Debski, Mr. Wilson and Thomas Osborn.

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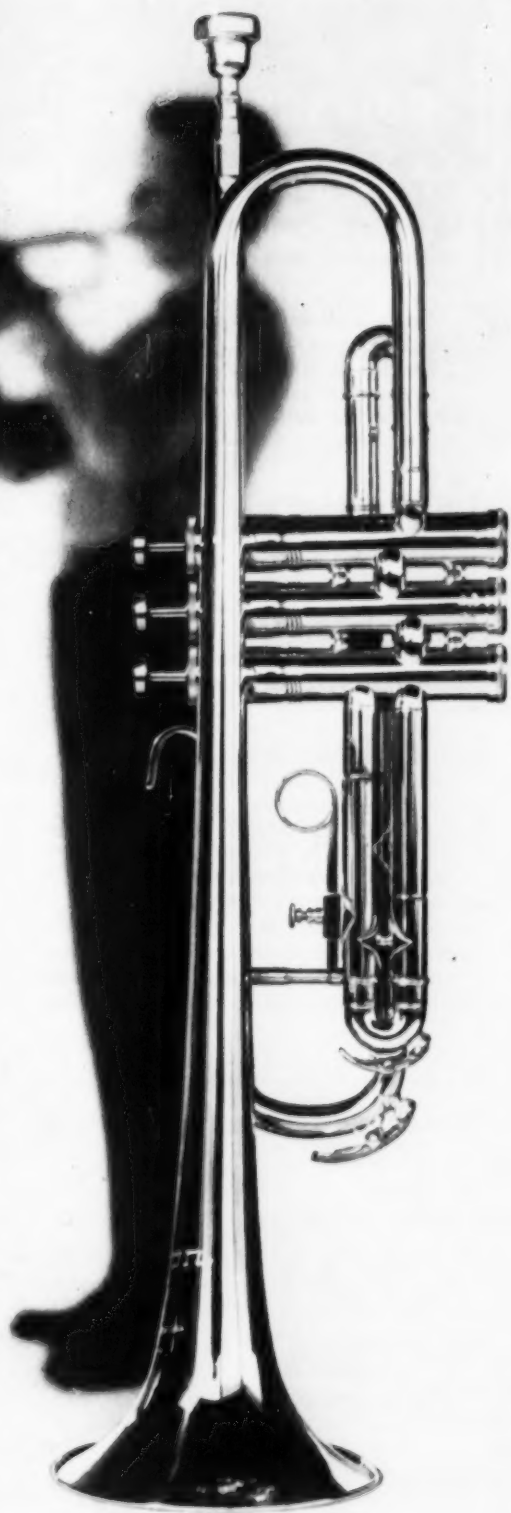


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**NEW YORK CITY EDITORIAL INFORMATION CENTER** of the National Education Association was opened at 375 Park Avenue on October 2, 1958. The new office in the center of the mass media (press, radio, TV and movie) representatives, where it will provide accurate educational information of all types, including, of course, MENC activities.

**FIRST CONGRESS FOR MUSICAL EDUCATION** was held in Santiago, Chile, during the week of August 17, 1958. Organized by the Musical Education Association under the auspices of the Faculty of Music of the University of Chile and Cultural Department of the Ministry of Education, the Congress made a study of the status of music education in Chile. 189 teachers participated and made plans for improving music education in Chile.

**SYLVESTA WASSUM**, associate professor of music at UCLA, represented the Music Educators National Conference at the inauguration of M. Norvel Young as Third President of Pepperdine College in Los Angeles, on November 21, 1958.

**VERMONT MUSIC EDUCATORS.** The Vermont MEA re-elected Evelyn Springstead as president and Paul Williams as vice-president at their October meeting in Barre. Jack W. Alexander, Windsor, and Richard A. Gader, Plainfield, assume the duties of secretary and treasurer, respectively, replacing May L. Willard of Derby and Carolyn Simmons of Bethel.

**OREGON MUSIC EDUCATORS.** Newly elected officers for the Oregon MEA are as follows: President—Mrs. Louise Huckba, Portland; first vice-president—Dave Petrasso, Oswego; second vice-president—Al Robertson, Beaverton. Max D. Risinger, Eugene, is immediate past president.

**MISSOURI.** Through an oversight the meeting of the State High School Music Festival, to be held at the University of Missouri, Columbia, April 23-25, 1959, was omitted from the Calendar of Activities for the state of Missouri (page 42, September-October MEJ). This is to be the largest of Missouri's music festivals, with 12,000 students participating.



**MUSIC PUBLISHER** Neil A. Kjos of Neil A. Kjos Music Co., Park Ridge, Illinois, visited the University of Miami (Coral Gables, Florida) School of Music in November, to complete negotiations for publishing five new compositions for clarinet by Laurence Tremblay (second from right), who heads the school's woodwind department. Escorting Mr. Kjos on campus are, left to right: Joseph Tarpley, associate dean of the music school; John Bitter, dean and conductor of UM's symphony orchestra; Mr. Kjos; Mr. Tremblay, and T. C. Collins, professor of music education and woodwind instruments and chairman of the Music Education Department.

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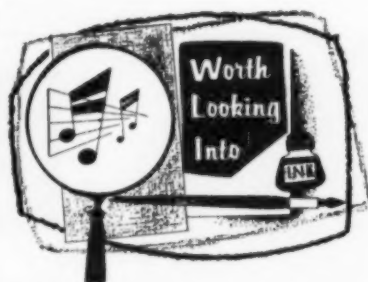
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**THE NEW BIRCHARD MUSIC SERIES** has made its appearance with the issuance of the Kindergarten Book, Book Seven, Book Eight and a Teachers Manual for the latter two volumes. Advance copies have just been received from the Summy-Birchard Publishing Company, 1834 Ridge Avenue, Evanston, Illinois. Reviews will appear in a forthcoming issue of the Music Educators Journal.

**HOW GOOD ARE YOUR SCHOOLS?** asks a 32-page booklet developed jointly by 23 of the NEA units (including MENC). A result of the increasing concern for quality education in our schools, the material is presented in question form for use in study groups of citizens' committees. Available from the NEA, 1201 Sixteenth Street, N.W., Washington 6, D.C. 10 for \$1.00; 100 for \$7.00.

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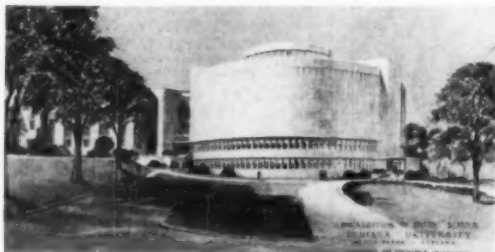
**"FILMS ON MUSIC AND DANCE,"** a new 12-page folder listing more than 40 feature films for rental and shorts for rental or sale may be obtained at no cost to institutions from Brandon Films, Inc., 200 West 57th Street, New York 19, New York; Film Center, Inc., 20 East Huron Street, Chicago 11, Illinois, or Western Cinema Guild, Inc., 381 Bush Street, San Francisco 4, California.

**A NOTE SELECTOR** which slips easily over a pitch pipe so as to make a predetermined pitch easy to find in the dark is now available. Priced at 60c, it is a product of the Wm. Kratt Co., 988 Johnson Place, Union, New Jersey.

**A CATALOGUE OF STRING BASS LITERATURE** has recently been published by Murray Grodner of the Indiana University School of Music faculty. Offering a complete listing of solos, etudes, methods and chamber music for the string bass, the catalogue is available for \$2.00 from Box 91, Indiana University School of Music, Bloomington, Indiana.

**"THE VAN CLIBURN LEGEND,"** being written by Abram Chasins, author of "Speaking of Pianists" and music director of WQXR, the radio network of The New York Times, is scheduled for release in April to coincide with the anniversary of the young pianist's triumph in the International Tchaikowsky Piano Competition in Moscow last year. Publisher of the biography is Doubleday & Company, Inc., 575 Madison Avenue, New York 22, New York.

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"VIOLIN MAKING in Europe and Violin Adjusting in the U.S.A.," an educational film strip with accompanying sound tape and pamphlet has been produced by the educational department of Scherl & Roth, Inc. The narration is by Frank W. Hill, President of American String Teachers Association. Prints are obtainable without cost for a ten-day period or purchasable for \$35 from the Educational Department, 1729 Superior Avenue, Cleveland 14, Ohio.

RUTGERS UNIVERSITY MUSIC DICTATION SERIES of recordings, prepared by A. Kunrad Kvam and produced by Music Minus One, provide repeated opportunity for students to train their ears by translating recorded sound into notation.

1959 CRS AUDIO-VISUAL CATALOG, edited by Warren S. Freeman, is now off the press and may be secured by educators and librarians at no expense, if requested on official letterheads. Others interested in this annotated list of phonograph records may send 25c in coin or stamps to Children's Reading Service, 1078 St. John's Place, Brooklyn 13, New York.

CHOIR ROBE FABRICS CATALOGUE, which includes 170 swatches of materials and a handy Fabric-Viewer for visualizing the look of an actual gown, is now available from Collegiate Cap and Gown Company, 1000 N. Market Street, Champaign, Illinois.

STANDARD SCHOOL BROADCASTS, now in their 31st year, have as their current theme, "Music Makes a Map." A teachers' manual and a music map of the world, designed for classroom use, have been prepared. Correspondence regarding these programs should be addressed to the Standard School Broadcast, 225 Bush Street, San Francisco 20, California.

PRO ART ETUDE LIBRARY is a new series of publications of interest to piano teachers. Compiled and edited by John W. Ward, the series represents such composers as Kohler, Gurliitt, Duvernoy, and Doring.

SELMER EDUCATIONAL AIDS BROCHURE is now available from H. & A. Selmer, Inc., Elkhart, Indiana. Nilo Hovey, Selmer educational director, points out that the materials described in the pamphlet are designed merely to supplement those available from publishing houses. Sample materials are available to school band and orchestra directors.

FREE AND INEXPENSIVE LEARNING MATERIALS, a 1959 publication of the Division of Surveys and Field Services of George Peabody College for Teachers, Nashville, Tennessee, is now available. This edition, containing over four-thousand entries, costs \$1.50.

A BRAILLE MUSIC CHART, a primer of Braille music, dictionary of Braille symbols, and a key to Braille music notation are available from the American Printing House for the Blind, 1839 Frankfort Avenue, Louisville, Kentucky.

THE WIND MUSIC SOCIETY, a British organization founded in March 1957, with the aim of fostering a greater interest in wind music, should be noted by American bandmen. A Catalogue of Wind Music is in preparation for distribution to members. Those desiring more information may write to the Hon. Treasurer, 45 Redbourne Avenue, London N.3, England.

PIANO KEYBOARD KIT that provides a four-octave cardboard keyboard and music rack that doubles as a music carrying case is being made available by the National Piano Manufacturers Association. It may be obtained for 35 cents from piano dealers or in quantities of twelve or more from the Association at 332 South Michigan Avenue, Chicago 4, Illinois.

JUNIOR WOODWIND CHOIR and Junior Brass Choir are two volumes of ensemble pieces for beginning instrumentalists prepared by Francis Findlay and published by the Cundy-Bettoney Company. Free reduced scores are available from the publisher at 96 Bradlee Street, Hyde Park 36, Massachusetts.



**SHOWCASE FOR SYMPHONIC BAND,** a new series of LP recordings offering a "catalog in sound" of current compositions for band, has been produced by Summy-Birchard Publishing Company. Available in stereo or monaural discs with free condensed scores, the series features the Chicago Symphonic Band and the Oklahoma City University Band conducted by Herman Clebanoff and James Neilson. 24 contemporary compositions are presented on the first three records.

**"A SUGGESTED KEYBOARD EXPERIENCE LESSON PLAN,"** a new aid developed by Marion Egbert with the guidance of Mrs. Fay Templeton Frisch and Dorothy Bishop of the MENC Piano Committee, is available at no cost from the American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois. School system superintendents who would like to arrange keyboard experience workshops for teachers may indicate this in the letter requesting booklets.

**"ST. OLAF STYLE"** riser is a new angle standing chorus riser now in production by the Wenger Music Equipment Company, Owatonna, Minnesota. Designed to the specifications of St. Olaf's Olaf Christianson, the new 5-unit set is cut so as to permit the same number of singers on each row and to bring the ends of the choir around toward the director more sharply.

**GENERAL MUSIC IN THE SEVENTH GRADE** is a 1958 publication of the Los Angeles City Schools, Division of Instructional Services. It contains an overview of expected elementary school music experiences, the characteristics of the seventh grader, and five units designed to expand the musical horizons of the pupils. Sample lesson plans are included, as are indexes of songs, recordings and films referred to in the guide.



**NASM ELECTIONS** held in St. Louis, Missouri, at the thirty-fourth annual meeting of the National Association of Schools of Music, resulted in Thomas Gorton of the University of Kansas succeeding E. William Doty of the University of Texas as Association president. Burnet C. Tuthill of Memphis College, long time secretary and one of the founders of NASM, has become secretary emeritus and his responsibilities assumed by Thomas Williams of Knox College. Duane Branigan of the University of Illinois is the new vice-president, and Frank B. Jordan of Drake University the new treasurer.

In the picture, left to right: Thomas Gorton, president; Duane Branigan, vice-president; Burnet C. Tuthill, retiring secretary; Thomas W. Williams, secretary, and Frank B. Jordan, treasurer.

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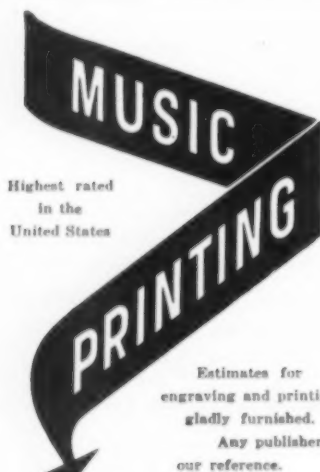
**JOHN HAY FELLOWS PROGRAM.** Over 60 outstanding public high school teachers will be appointed John Hay Fellows during 1959-60. They will be on leave from their schools and have a year's study in the humanities at Chicago, Columbia, Harvard, Northwestern and Yale Universities. The original program has been in operation since 1952 at Columbia and Yale, and eight of the present Fellows are in music. Observers have called the John Hay Fellowships "the equivalent of Rhodes Scholarships and Guggenheim Awards for high school teachers." Teachers will be selected from public high schools in the states of Arizona, Colorado, Connecticut, Georgia, Louisiana, Maryland, Michigan, Missouri, New York (outside metropolitan New York City), North Carolina, Ohio, Pennsylvania (as far east as Williamsport, Harrisburg and York), Texas, Washington, and the District of Columbia. To each teacher will be given a stipend (not less than \$4,500) equal to the salary he receives in his school. In addition, the Whitney Foundation states, travel expenses and tuition will be paid. Interested teachers should communicate with their school administrators and then with Dr. Charles R. Keller, Director, John Hay Fellows Program, 630 Fifth Avenue, New York 20, New York.



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**50 GRADUATE ASSISTANTSHIPS** will be awarded by the Eastman School of Music of the University of Rochester for the 1959-60 academic year. The values of the awards will range from \$500 to \$2,200, depending on the service rendered by the applicant. Further information may be secured from Edward H. Easley, Director of Admissions, Eastman School of Music, Rochester 4, New York. Deadline for applications is March 1, 1959.

**SINFONIAN COMPOSITION CONTEST** for 1960 has been announced. Open to all Sinfonians, the contest is divided into undergraduate (for active chapter members) and graduate (for Sinfonia Alumni members) divisions. Prizes are \$100 and \$150 respectively. Works may be in any one of eight classes of instrumental or vocal composition. Further information may be secured from Price Doyle, Executive Secretary, College Station, Murray, Kentucky.

**ORCHESTRAL COMPOSITION CONTEST**, sponsored by the Knox-Galesburg Symphony Orchestra, Galesburg, Illinois, is offering \$250 in cash for the orchestral composition adjudged to have the most merit. The winning piece will receive its first public performance on May 17, 1959, by the Knox-Galesburg Symphony Orchestra. Judges in the first annual Orchestral Composition Contest are Erno Daniel, musical director, Wichita Falls (Texas) Symphony Orchestra; Albert Johnson, conductor, Florence (South Carolina) Symphony Orchestra, and Donn Mills, conductor, Knox-Galesburg Symphony Orchestra. Scores must be received by February 1, 1959. For further information and entrance requirements, address Donn Mills, Musical Director, Knox-Galesburg Symphony Orchestra, Knox College, Galesburg, Illinois.

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"Dr. Dash obtained wonderful results from his well trained singers. The group offered an admirable example of harmonic blending of top level voices. The program ended brilliantly with picturesque folk songs of America."—*Il Gazzettino, Venice, Italy.*

"This was not the singing of a group trained for superficial effect; it was a living, sincere compulsion to unite for art. The boundless enthusiasm of the large audience was absolutely justified."—*Letzburger Journal, Luxembourg.*

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"The singing was superb."—*The Herald, Stratford-Upon-Avon, England*

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**ILLINOIS FELLOWSHIPS AND SCHOLARSHIPS.** Fellowships, assistantships and scholarships for graduate study in music at the University of Illinois, Urbana, are available for 1959-60, announces Duane A. Branigan, Director of the School of Music. Fellowships carry stipends varying from \$1,500 to \$1,800 plus exemption from tuition for the academic year and summer session immediately following the period of appointment. Graduate scholarships are applied to tuition only. Approximately 30 part-time graduate assistantships are available, varying from \$900 to \$3,500 plus tuition. Deadline for fellowship and scholarship applications is February 15, 1959; assistantship applications must be filed by April 1. Applicants in applied music must submit recordings of performances in the major field. Composers must submit scores and recordings, if available. Graduate work in music at Illinois University may lead to the degrees of Master of Music, Doctor of Musical Arts, Ph.D. in Musicology, Master of Science in Music Education or Doctor of Education.

**SCVA CAMP SCHOLARSHIPS.** Again this year the Southern California Vocal Association is offering camp scholarships to talented soloists at the Pomona (California) Solo and Ensemble Festival, April 10. For application forms and entrance requirements, write William E. Hoganson, secretary, Southern California Vocal Association, 12192 Brookhaven, Garden Grove, California.

**KIMBER AWARDS** in Music, established in 1951 by John E. Kimber and administered by the Kimber Farms Foundation through the California Federation of Music Clubs, are given to assist talented young musicians to continue their musical education. Six finalists in the eighth annual competition for the Kimber Awards in Instrumental Music, 1959, will be selected after tryouts in various junior festivals of local branches of the California Federation of Music Clubs. The \$3,000 award contest finals will be held in Royce Hall, U.C.L.A., May 3, 1959. The annual \$1,000 Charles M. Dennis Award in Vocal Music, established by Mr. Kimber, is also administered through the California FMC. Another annual contest prize, the \$1,000 Frank Mancini Music Teaching Award, is given through the auspices of the California Music Educators Association. Young musicians interested in securing awards should contact local music club officers or the Southern California Vocal Association, attention William E. Hoganson, secretary, 12192 Brookhaven, Garden Grove, California.

Continued on page 73



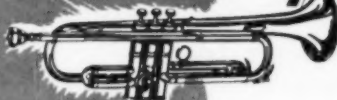
**ERNEST LIEGL** (left), who has served as principal flutist with many outstanding musical organizations including the Chicago Symphony and Sousa's Band, and who has taught flute at Northwestern University, discusses flute production with K. G. Gemeinhardt, whose firm he has recently joined to conduct research, product development and educational work.



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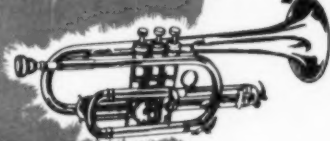
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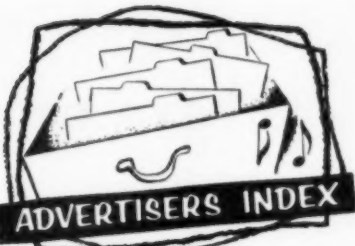
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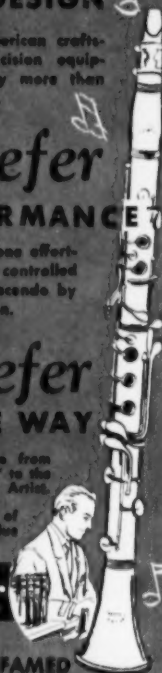
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# *The Fine Arts in the Age of Automation*

Ellis A. Jarvis

Superintendent of Schools, Los Angeles, California



FROM TIME immemorial man has speculated upon the possibility of constructing a mechanical entity which would, in response to his needs, wishes, and directions, perform difficult, repetitive, and exhausting work. In order that man's ascendancy would be under no threat, however, it was necessary that such an entity be devoid of free will, value judgments, feelings, and soul. As these speculations have been reflected in our literature and art we have conjured up the image of a mechanical man, like us in appearance except for sharper angles, more mechanical joints, and a metallic skin. Associated with this image have been the fears that such a mechanical slave might get out of hand and with superior mechanical power, dominated by feral intelligence and governed by no soul or a very imperfect one, destroy us.

Strangely enough, as mechanical and electronic slaves become more and more of a reality, they equal and exceed man in specific performances, but lose the last vestiges of their external resemblance to him. They have, in fact, lost their individual nature because they may do the work

of many men and do it more accurately and more rapidly. The old fears continue in forms modified by present day circumstances.

We speak of this as an Age of Automation. It may surprise you to know that the word "automation" does not appear in the dictionary and you would be hard pressed to find a succinct definition of it anywhere. In the few years since it was introduced as a journalistic term, it has gained great current usage. Perhaps we all think we know what it means and interpret it in terms of our own experience. We will make no further attempt to define it here but rather to review some of its abilities, characteristics, and limitations.

It is generally conceded that one phase of automation deals with materials, their automatic handling, shaping, processing, packaging and storing or distributing. A second phase of automation deals with services. These may be of independent stature or auxiliary to the first phase already mentioned. The term "services," as used

here, includes information, its processing and use. This brings into operation the principle known as feedback, wherein sensing devices secure information at various process points, and relay it to a center where it is acted upon automatically, and appropriate directives are issued either by electronic, mechanical, or other means. This principle is basic to the automatic control of processes involving temperatures, pressures, measurement tolerances, tool wear, and product quality. Although we may trace the principle of feedback back to Watt's steam engine and the flyball governor, the resources of electronics have brought incredible growth and complexity into feedback operations during the past fifteen years. Feedback constitutes the eyes, ears, touch and mind of the "push button" factory.

Electronic data computers are the "prima donnas" of the Age of Automation. Performing incredible feats of mathematics and statistics with fantastic speed, they not only bring a new dimension to routine paper work but also provide up-to-the-minute statistical information basic to important business decisions. More important than these uses, however, are those of research where the most involved and complex calculations are made without delay and many new mathematical relationships are discovered. It is most startling to us to find that these machines have great and unfailing memories, and that they are capable of making accurate judgments and split-second decisions, all based, of course, on original data fed to them or derived from previous calculations.

It must be conceded that in a multitude of processes, automation exceeds man's personal capability in volume of production, speed, accuracy, reaction time, discrimination, endurance, memory and quality control. Are man's traditional human fears of automation groundless? Hardly, if he must remain in competition solely on these grounds and in these fields of activity.

WHAT are some of the limitations of automation? The costs of automation are very great, hence its greatest service lies in mass production for a mass market. The market will in turn be conditioned by the buying power of the citizens and by their acceptance of a mass product, although increased sophistication of the public, along with a rising living standard, may reject mass products to some degree. Automation is most effective where the process is repetitive in nature. Freeing of workers from dull, repetitive, uninteresting tasks is commendable. On the other hand a great portion of our daily tasks is not susceptible to this treatment. Automation will only go as far as its processes are socially and economically acceptable or feasible. As far as it is possible to judge now, many of our activities will never succumb to automation because of their personal unique nature. Whatever the future, we must remember that automation is devoted to doing more efficiently some of the things we do now and that its provisions are primarily repetitive and not creative. Machines perform in accordance with their design and the original data which are fed into them. These things originate in the minds of men. Automation must continue to be the servant of man, not his master, and man must know how to use and direct its services wisely.

The Age of Automation has been dubbed the Second Industrial Revolution. If such it be, then many of the mistakes of the First can be avoided. If the benefits can

be enhanced and the social dislocations minimized, we may look ahead to a new era of human progress.

What may we forecast for the future? First let us consider the nature of our population. In 1940 it was thought that within a decade our national population would level off at about 140,000,000. Today it is in excess of 173,000,000. While this is due in small part to the extension of life expectancy, by far the largest increase has been in the birth of new citizens. As time wears away and these in turn establish their own homes, it is entirely reasonable to assume that we will have a national population of 300,000,000 at the turn of the next century. Many authorities have agreed that in view of the relatively small labor force at present, automation is the only answer to providing the necessities for these new citizens in the years immediately ahead. As we look ahead, however, we see ourselves living in much closer juxtaposition than we have ever known, as the population density increases. We see a physical environment which may become either increasingly drab, oppressive, and repulsive, or increasingly beautiful and satisfying, depending on the nature of what we demand as citizens. We see the danger that creativity and progress may be stifled as the repetitive mass product is uncritically accepted. We see an increasing proportion of our citizens engaged in occupations where personal identification with the end product becomes more and more remote, and pride in workmanship is lost as operations are pegged at predetermined standards. We also see a substantially increased leisure time dividend as more efficient production procedures catch up with current demands. Leisure time may be a blessing if properly used or it may be a source of disillusionment and discontent if lacking in purpose, constructive activity, and personal satisfactions.

IN VIEW of this admittedly limited forecast, what may be the contributions of the fine arts? Does automation offer reciprocal contributions?

First, let us consider communication. The fine arts encompass many forms of communication. Using words, form, perspective, color, texture, rhythm, and sound, they transmit and create ideas, concepts, understandings, moods, and states of being. Their reception by the individual, while dependent in some degree on his own mental characteristics, is conditioned largely by his perception arising from a background of common information and understanding.

Automation has brought great advances in communication. High fidelity, radio, television, motion pictures, and the newspapers are transmitting to the public, knowledge of and acquaintance with the fine arts which were accessible only to the favored few only a few short years ago. Thus there is a continually growing acceptance and understanding of our aesthetic heritage and its development. This is not to say that teachers are in any sense being replaced in the process, but rather that they have been given a platform from which to work. Their achievements and those of their students should stem from these bases. The increased sophistication of the public in matters of design, materials, colors and textures, as related to the common elements of daily living, has been especially noteworthy in the last two decades and has been a force in improving the aesthetic quality of the mass product as well as the custom product.

Knowledge brings a desire for participation. The tremendous growth of school and community movements

in the support and practice of the fine arts has gone along hand in hand with wider dissemination of art intelligence. Participation brings two major types of values. First, there are those of personal satisfaction—the thrill of performance alone or with many in perfect harmony, the skill of performance as a culmination of a period of intense discipline and study, the interpretation of the work of a master and the identification which is a part thereof, the development of discrimination and taste, whether as a performer or consumer, the pleasure of bringing happiness to others, the expression of the creative urge in interpretation and in new form and composition, and the personal, unique contribution.

The second group of values has to do with extension of the arts. What of the growing edge? This is entirely dependent upon participation. Regardless of our competency in repetitive representations, the arts would stagnate and decline were it not for widespread participation and its matrix from which originals emerge. These originals we must treasure. They are the lifeblood of the future. From whence cometh a Bach, a Beethoven, a Brahms? Let us admit that we do not know. But we do know that we must maintain a climate of participation in which rare creative talents can germinate and flourish.

These matters of participation then seem to be the antithesis of automation. They are, in fact. Automation may assist, however, by furnishing leisure time in much greater measure for the active pursuit of the arts by the individual. Will this time be so used? This is largely up to you and your kind. You have much to offer to the individual who may, in the future, spend four days a week watching gauges and pushing buttons. You may make the difference between a part-time automaton and a human being.

My topic was originally given to me as "The responsibility to the Fine Arts in an Age of Automation." I rejected that statement in that form. Much more appropriate

would be "The responsibility of the Fine Arts to an Age of Automation," for the fine arts have great responsibilities indeed in the shaping of our world ahead and in the furtherance of human dignity and happiness.

Acknowledging all the benefits of automation, it is still your responsibility, as representatives of the fine arts, in the years ahead to:

1. Build the arts in the light of the understandings which mass communication has provided.
  2. Develop tasteful discrimination so that the mass product shall be made aesthetically acceptable.
  3. Communicate and demonstrate to individuals the personal satisfactions of participation in the fine arts.
  4. Provide a climate in which originals may emerge and receive recognition.
  5. Build aesthetic understanding, competence, and informed public demand to the extent that the world we live in will be a beautiful and satisfying one.
  6. Provide creative and constructive outlets for leisure time which will contribute to human dignity and expression.
- This may well be the key to a more beautiful and pleasant future than we have thus far been able to conceive.

This is your challenge. It may seem too idealistic. It isn't really.

+

Listen to the words of Albert Schweitzer, writing in *Out of My Life and Thought*:

Judging by what I have learned about men and women, I am convinced that there is far more in them of idealist will power than ever comes to the surface of the world. Just as the water of the streams we see is small in amount compared to that which flows underground, so the idealism which becomes visible is small in amount compared with what men and women bear locked in their hearts, unreleased or scarcely released. To unbind what is bound, to bring the underground waters to the surface: mankind is waiting and longing for such as can do that.

*Editor's Note:* Mr. Jarvis, Superintendent of Schools, Los Angeles, California, gave this address at the opening session of the Music Educators National Conference Biennial Convention, held in Los Angeles, March, 1958.

## Basic Concepts in Music Education\*

A Review by Gladys Tipton

**P**ERHAPS once in a decade in an educational field a book appears that is at once challenging and provocative, timely and significant, and so comprehensive, yet intelligently selective in scope and treatment that a new and more profound insight into the field results. Such a volume is "Basic Concepts in Music Education," and such a service it performs for music education.

In recent years the genuine concern of educators and the interested public, with regard to the nature and quality of education for children and youth, has led to a critical evaluation of what we now have in education, its

purposes, values, and best means of functioning. That music educators have shared in this general concern, particularly with respect to scrutinizing the fundamental structure of their own field, is evident in the fact that this book is a pre-Sputnik product, initiated by a group of music educators in 1954.

**T**HE present volume represents in a real sense a combined effort to probe deeply into the basic beliefs, values, and issues inherent in our profession. It is apparent that such an inquiry would necessarily encompass a consideration of the culture in which we live, the field of general education of which music is a part, and music education as an entity, if it were to yield sound bases for judgment. To this end the book is (1) representative of the best thinking in many related disciplines, including music education, in a comparative search for those concepts

\*This volume is Part I of the Fifty-seventh Yearbook of the National Society for the Study of Education and a cooperative project of the Society and the Music Educators National Conference. Prepared by a yearbook committee under the chairmanship of Thurber Madison. Chicago: University of Chicago Press, 1958. XI, 362 pp; cloth bound hard cover, \$4.00; paper cover edition, \$3.25.



which are basic to any aesthetic field, if it is to render its unique service to children and youth in our schools, and (2) *investigative* rather than *prescriptive* in its treatment of principles, practices, and issues in music education. Thus the factor of continuing evaluation is deliberately injected, since these concepts possess generative power for further thought and experimentation in the coming years.

THE book is divided into two sections. Section I, "Disciplinary Backgrounds," is written for the most part by guest scholars in selected disciplines including philosophy, psychology, sociology, and aesthetics. In these chapters, a critical examination of related disciplines is made in an effort to identify and explain general concepts which would be valuable in clarifying objectives in music education. Stemming from these basic concepts, certain implications which are particularly pertinent to a study of the nature, purposes, and practices of music education are discussed, and certain issues are raised.

Although space forbids mention of many of these ideas which must be considered in developing a sound program of music education, a few "key concepts" merit our attention, briefly:

(1) Music should be an essential part of general education for everyone.

(2) To this end, music educators must determine ways in which music can and should make its own distinctive contribution with integrity.

(3) The central purpose of music education is to develop sensitivity and responsiveness to form in music. Form is interpreted broadly by these authors as "all those effects of sound which composers use to make their musical ideas known to others."

(4) Guided growth toward musical competence is achieved most satisfactorily by means of a cyclical sequence "in which various items appear over and over again, always in new settings, always with added meanings."

(5) The authority of the expert or "connoisseur" is the only reliable source of standards. For the expert, *the better* in music is defined as that which is more subtle and more complex in the musical literature of all ages, whether serious or popular.

(6) The pluralistic concept of musical taste embraces not one legitimate taste, but many. This phenomenon has been brought about by the increasing liberalization of thought and standards of today's mass society, as

contrasted with the former aristocratic society. This, in turn, is one of many indications of the necessity for a diversified music program.

SECTION II, "Music in the Schools," is written by recognized leaders in the field of music education. In these chapters, the plan and function of music education, as a part of the total program of general education, are expressed in terms of the uniqueness of music education in its own right. In addition, the reader finds penetrating discussions of the underlying philosophy of music education, the concepts deriving from it, and the persistent problems which emerge in practice.

One of the concerns of many music educators is our tendency to become preoccupied with only one segment of the field, as a specialty. Happily, Section II is not an exhaustive treatment of these specialties within music education. On the contrary, it is properly concerned with essential and universal considerations relevant to the music education program in its entirety. Details which are necessary and pertinent to the successful operation of each specialty within the field are intentionally omitted, with the thought that in any case they should be dealt with only in terms of general principles basic to the entire field. Thus, one finds many excellent suggestions for developing the general purposes and content of the total music program, for improving techniques of curriculum construction, for a more adequate understanding of the role of listening which must permeate all music experiences if effective musical growth is to result, and for the constant and frequently vexing problem of evaluation in music education.

SCHOOL administrators and the interested public will find this book particularly valuable if they are seeking to balance their thinking with respect to the necessity for the practical, the scientific, and the aesthetic aspects of general education. They will also find reliable guideposts for ascertaining some of the characteristics of a music program of integrity. Music educators, themselves, can ill afford to be without this book as an important part of their well-thumbed professional library, for it should be basic to their future planning. And those preparing to enter the field of music education will, of course, use it widely and rewardingly in the years to come as a source book which not only stretches and invigorates their thinking, but also gives them a better sense of direction and purpose.

## ABOUT THE BOOK

BASIC CONCEPTS IN MUSIC EDUCATION was published as Part I of the Fifty-sixth Yearbook of the National Society for the Study of Education. This 1958 Yearbook consists of three parts, each in a separate volume. Part I was prepared by a committee appointed by NSSE: Oleta Benn, Carnegie Institute of Technology; Clifton A. Burmeister, Northwestern University; Robert W. House, University of Minnesota (Duluth Branch); Charles Leonhard, University of Illinois; T. R. McConnell (NSSE representative on the committee), University of California; Thurber H. Madison (Chairman), Indiana University; Theodore F. Normann, University of Washington; Nelson B. Henry (ex-officio), General Editor of the NSSE.

The National Society for the Study of Education has been publishing yearbooks since 1902. When in 1936 the Society decided to publish "Music Education," the chairman,

W. L. Uhl, felt it wise to abolish the policy of utilizing only Society members in the preparation of the volumes. Though this Thirty-Fifth Yearbook, Part II, was the first produced under the arrangement, the policy has become common practice. The 1936 committee included Francis L. Bacon, John W. Beattie, Peter W. Dykema, Russell V. Morgan, James L. Mursell, Ann E. Pierce, and Chairman Uhl. "Basic Concepts in Music Education" joins "Music Education" (now out of print) as evidence of cooperation between the organizations in preparing functional material for the teaching profession.

Orders for "Basic Concepts in Music Education" should be sent to the University of Chicago Press, 5750 Ellis Avenue, Chicago 37, Illinois. Price—cloth binding \$4.00; paper cover \$3.25. (375 pp. 1958.)



# Northwest Features Balanced Program

1959 BIENNIAL CONVENTION, SEATTLE, MARCH 4-7

**T**HE NORTHWEST DIVISION meeting scheduled for Seattle, Washington, March 4-7, 1959, is devoting a large block of time to the Balanced Program. Three general sessions on Wednesday, March 4, are to be concerned with five aspects of this topic, Northwest President A. Verne Wilson, has announced. Other features of interest are combined meetings of instrumentalists in higher education and secondary education and a similar combination for choral music. The College Band Directors National Association and the National Association of College Wind and Percussion Instructors (NACWPI) are also joining forces for a materials clinic. Other such clinics are to be sponsored by the American String Teachers Association and by the Northwest Association of College Choral Directors. There will be NIMAC Adjudication Clinics for junior and senior high band, chorus and orchestra. On Wednesday, Thursday and Friday afternoons, there will be music workshops for Seattle classroom teachers.

One general session will be devoted to International Music Education.

Concert hours are scheduled at 11:00 a.m. on three of the days, and there are to-be-expected features such as State Association Breakfasts, Lobby Sings and the Conference Banquet.

On Thursday evening, members will witness the Seattle Host Night presentation, which is being organized by

Director of Music Education Jack Schaeffer and the music staff of the Seattle Public Schools. The traditional Saturday evening concert of the Northwest Division program will be the festival programs of the All-Northwest Band, Orchestra and Chorus. Conductors for the groups will be Erik Leidzen (Band); Don Craig (Chorus); and Stanley Chapple (Orchestra).

The School of Music of the University of Washington, Seattle, is actively cooperating in various aspects of the program, both from the standpoint of concerts and the participation of members of the faculty and student members in various programs.

The local Convention Committee in Seattle is headed by Ernest W. Campbell, Superintendent of Schools, who was the Directing Chairman of the MENC Northwest Division convention when it was held in Seattle in 1947. Mr. J. Bernard Chichester, Assistant Superintendent in charge of Secondary Education, is the Directing Chairman. All of the MENC Convention Committees will be in charge of administrators from the elementary and secondary schools.

The Olympic Hotel in Seattle provides an excellent headquarters for all of the daytime and some of the evening meetings. In the Spanish Lounge and Spanish Ballroom of the Olympic Hotel the exhibits, sponsored by the Music Industry Council of the MENC, will have an especially fine background.



TOP: Northwest Planning Meeting, Seattle, October 10-11, 1958. Standing at rear, left to right—Jack Schaeffer, director of music, Seattle; Elwyn Schwartz, second vice-president, Northwest Division; Rolf Johnson, president Montana Music Educators Association; Max D. Risinger, president Oregon MEA; Gerald Doty, president, American String Teachers Association; Ethel Henson, NW past president; A. Verne Wilson, NW president; Walter Snodgrass, president, Idaho MEA; Lyle Heater, representing Music Industry Council; Vanett Lawler, MENC Executive Secretary. ♦ ABOVE: Jack Schaeffer briefs the Seattle Convention Committee. ♦ AT RIGHT: Organizing chairman of All-Northwest Band, Orchestra and Chorus meet with NW president. Left to right—Mr. Wilson; Elwyn Schwartz, general chairman; Charles Bradford, orchestra; Robert M. Panerio, band; J. Neil Dahlstrom, chorus; Grace Brodie, secretary, music department, Seattle Schools.

# Why Music Is Indispensable

Mary Elizabeth Whitner

This is the first of the seven chapters in the current new publication of the Music Educators National Conference, *Music in Senior High School*, report of Music in American Life Commission VI, Wayne S. Hertz, general chairman. Details regarding the other six chapters of the report will be found on another page of this issue. Commission VI, "Music in Senior High School," was one of the ten Music in American Life Commissions which served during the two bienniums, 1954-1958. For release date and price of the complete Commission VI report see item elsewhere, referred to above.

## The Challenge

THE PRESENT EMPHASIS on the sciences, and the widespread public questioning of both quality and content of the school curriculum have brought home the necessity for music educators and the public generally to comprehend more fully than ever before the true place of music in learning. We are being called upon to protect our program in the most vigorous and basic terms, a challenge we optimistically accept, knowing at the same time that it requires continuing, thoughtful re-evaluation of our own concepts, motives and purposes.

In a major address given at Oklahoma City, November 13, 1957, President Eisenhower pointed out that while the need for more and better training in the exact sciences is obvious, the greater need will be "... a people who will keep their heads and, in every field, leaders who can meet intricate human problems with courage and wisdom." Those presently concerned with music education are face to face with the necessity of showing that music is an essential part of the kind of education which will encourage the thinking, responsible citizen; only subjects which prove their value can survive the competition for place in the school curriculum.

## The Cultural Lag

The universal problem of our time is to determine how to use scientific knowledge for our own good; how to keep from destroying ourselves with the physical power already unleashed. The "cultural lag" so often referred to means simply that we have not yet matched knowledge and physical power with the self-restraint which insures self-preservation. Self-restraint is possible only through individual foresight, the ability to recognize and choose between the helpful, or life-sustaining, and the harmful or devitalizing. Only in the realm of values do we depend upon the exercise of discrimination; history is proof that the values which a civilization accepts for itself determine whether or not that civilization will flourish or perish. Therefore, in pointing out that values

are the measure of culture, and culture the measure of man's ability to survive, we are dealing, not with abstractions, but with the most practical of all realities.

## Music and the Humanities

In education it is specifically the subjects comprising the humanities, including literature and the arts, which have to do with the development of values and value-judgment. In this area of learning, the absolutes of the physical sciences do not prevail, and the individual must of necessity rely upon his own ability to exercise judgment and discrimination. Since the arts directly affect the senses, they must be used in education with great care, lest through their misuse the individual learn to respond unthinkingly to stimuli. As the Harvard Committee reported: "Precisely because they wear the warmth and color of the senses, the arts are probably the strongest and deepest of educative forces."<sup>1</sup>

Significant for us is the fact that music is the only art which has been an essential part of learning from Plato's time to the present day, its power recognized by eastern and western philosophers alike, its place acknowledged by primitive as well as highly developed societies. The art itself, if its integrity remain intact, is a deterrent to the triumph of physical power; indeed, so long as music is free, there is still promise of freedom on earth. Nietzsche, the philosopher of nihilism, must have been aware of the singular tenacity of music to adhere to those principles which give it meaning when he wrote: "Music is the last breath of every culture."<sup>2</sup>

## The Basic Premises

Many suggestions have been advanced, both in and out of education, which would render the individual powerless and reduce his role to one of passive acquiescence. However, general education in this country was established on the optimistic premise that, given the

<sup>1</sup>Harvard Committee, *General Education in a Free Society* (1945), p. 30.

<sup>2</sup>Friedrich Nietzsche, *The Will to Power*. Translated by Anthony M. Ludovici (1910), p. 88.

opportunity, the individual can learn whatever is necessary for him to exercise judgment on his own behalf. This premise is the corollary of freedom in a republic and the brightest promise of our world, as it recognizes that only men who can think for themselves are free to make their own decisions, and that the capacity to think is one of man's natural attributes.

In the realm of both learning and life, there can be no progress unless we affirm the existence of intelligence, which may be individually expressed, and operative principles which may be individually recognized. Therefore, our statements regarding music and its importance are predicated on the following: (1) That man is capable of expressing intelligence; (2) That there can be no progress without intelligence individually expressed; (3) That value-judgments call for the exercise of intelligence; (4) That truth is not created by the individual, but must be individually sought and understood.

### ***Music an Indispensable***

WE COME NOW to the more specific consideration of music as an indispensable part of learning and life. Because modern developments are forcing us to find reasonable solutions for the problems that divide and make the world uneasy, we have become increasingly insistent that individual improvement through education be reflected in improved human relations. Without minimizing in any way the fact that music is an intellectual discipline and an esthetic experience, we are emphasizing that, for the listener, the performer and the composer, music does realize the goals currently sought in education—goals which, because of the nature of the human problems confronting us, tend to be predominantly social.

*Music is an expression of optimism.* Optimism is faith in the future, or hope that one's present circumstances, however dire, can be bettered. Without such faith and hope, man deprives himself of incentive and direction, even ultimately of the will to live. Adversity is a test of the strength and practicalness of the artistic process, and many have had opportunity in our time to see how it works under stress. During the war it was learned that music put heart and courage into the listener. "It stood in a world of rampant disorder, of planned disorder and calculated destruction, as a symbol of order prevailing somewhere in the universe. It is almost independent of material disaster."<sup>3</sup> Even in the midst of madness the artistic principles of order, wholeness, and coherence affirm man's ability to think and act as a reasonable being—an assurance more powerful than violence, more comforting than human compassion.

*Music imparts and requires the proper relation of freedom and responsibility.* The delicate balance between freedom and responsibility, between the subjective and the objective, between improvisation and knowledge, is the very nature of music. To the extent that these apparently conflicting, but mutually dependent elements, are properly reconciled music achieves aesthetic significance. Freedom and responsibility are also the inseparable requisites for the good citizen in a republic. Pointing out that music requires the performer to behave as the citizen of the ideal state should behave, Georges Duhamel of the Académie Française made this fine statement:

... the performer is obliged to observe a discipline which helps to train a man's character and govern his relations with the vari-

<sup>3</sup>Frank Howes, *Man, Mind and Music* (1948), p. 174.

### **Music Educator Receives American Education Award**

Each year at the convention of the American Association of School Administrators the American Education Award is presented to an outstanding educator by the Associated Exhibitors of the NEA. On February 18, 1959, at Atlantic City, this award will be presented to a music educator—Joseph E. Maddy, founder and president of the National Music Camp at Interlochen, Michigan, and a former president of the Music Educators National Conference.

ous communities to which he belongs. In the liberal democracies, the community demands no diploma, no prior training, of the men at the head of affairs. I have always thought that it might be a good thing to oblige them to undergo the discipline of orchestral or choral music and thus to introduce them to the practices of harmony, order, obedience, and authority free of all demagogic guile, compromise, cowardice, or self-interested weakness.<sup>4</sup>

THROUGH the practice of music one learns how to become part of a disciplined whole without loss of individuality. Furthermore, one learns that the performer has a responsibility to the composer's intent, and that the composer is himself governed by the nature of the materials with which he works. The self-discipline required by the artistic process is comparable to the self-discipline accepted by the good citizen; in music, as in life, the value-judgment of the individual is the sole deterrent to chaos. So long as man is reasonable, music is reasonable; of all the arts it resists unreasonableness most stubbornly, and hence is a deterrent to unreasonableness in man.

*Music imparts moral and spiritual values.* Despite a current, materialistic philosophy which would measure all things in terms of statistics, it is in the realm of values, in the questioning search for esthetic, moral, and philosophical truth, that all those matters of greatest importance to the individual and society are found. Representing as they do the difference between the good life and mere survival, even between survival and destruction, values must lend themselves to rational discussion; and such discussion must be undertaken, since for much of the world's population truths are not considered self-evident. How fortunate it is for man and for the art that the values intrinsic in great music exist independently of the degree of understanding or receptivity brought to bear by the individual.

IN CALLING upon one's faculties, powers and attention, music teaches concentration. In requiring that all its elements be viewed in their true relation or relative importance, music imparts an understanding of perspective. It teaches the quality of consistency in that it requires coherence, unity, wholeness, firmness and persistency. It provides composer, performer and listener with an objective, that toward which effort is directed, and teaches restraint and self-transcendence in that the music comes before one's own personal, human feelings. It is a discipline, a training which corrects, molds, strengthens and perfects. Since the performance of music involves the fulfilling of a contract, free from corrupting influences or practices, music teaches integrity or moral soundness.

Because time evaluates all works of art, the performer and listener develop a respect for permanence, for that

<sup>4</sup>UNESCO, *Music in Education* (1955), p. 27.

which is enduring and abiding. Music is universal, which means that it is unlimited, all-pervasive, and hence available to all. It imparts a high sense of order, of harmonious relationship, conformity to law, freedom from disturbance, tranquility. Music gives the individual a sense of direction through insistence upon orderly movement toward a goal. It teaches respect for balance, the equilibrium of the various elements in a design. It communicates, as Bruno Walter once said, "from heart to heart." It is therefore compassionate. Music is an assurance, with Robert Browning's poem, that "God's in His heaven, all's right with the world." It therefore inspires confi-

dence, certainty, and trust. In the first of ten lectures published under the title, *The Integrity of Music*, Donald Francis Tovey said:

A work of art, in as far as its purpose is unmixed, is a single coherent whole, and as such expresses our faith in the possibility of wholeness and coherence. This conception is a first step towards the view that artistic wholeness or perfection is a type of infinity.<sup>5</sup>

*Music is democratic.* It is unnecessary to democratize music. It is essentially democratic in that it speaks impartially, recognizing no social barriers, affording each individual equal and unlimited opportunity for comprehension and enjoyment. No one kind of music is more democratic than another, nor is there any kind which can be considered the exclusive domain of the enlightened musician or scholar, since all men may aspire to the same enlightenment. This is the all-important fact in education, for once we see that it is the nature of music to be democratic, then we no longer need to confine our program to certain kinds of music to be used in certain ways. Such freedom still requires an understanding that the indulgence of personal whim and wilfulness can destroy or temporarily obliterate for the individual those things which are most precious and necessary.

With individual capacity and interest the only limitations, we can think of our program in maximum rather than minimum terms. Indeed, if the cultural lag is not to become more evident, we must realize the danger to the individual and society of holding to minimum standards in the arts while insisting upon maximum standards in the sciences.

*Music enriches life.* Intuitively, the most primitive man knows that with knowledge comes freedom, and with equal intuition the guardians of knowledge hold it fast. This is the heart of the controversy between philosophy and humanism, which became a controversy only because the philosopher and humanist failed to realize they both desired the same thing, and that knowledge is inexhaustible. In our time we find these two views still unresolved, in the continuing differences between the subject- and the child-centered schools, between special and general education. In the area of the arts, the cloistered tend to view art as something precious and accessible only to the few; the uninspired call it a tool, serving the needs of man essentially as it once did in primitive or pre-literate societies. Neither view satisfies the public desire to know, nor offers a legitimate basis upon which the arts may continue to enrich the life of the individual beyond formal education.

It seems obvious that music, and any other subject which is a part of general learning, will be a continuing source of enjoyment only if the learning experience has been sufficiently stimulating and significant. By insisting that music in education be a memorable and provocative experience, never a betrayal, we offer the individual a wellspring of lifelong enrichment. Certainly the resources of music are bountiful and varied, offering suitable fare for every taste and every occasion; and they may be drawn upon for inspiration, solace, stimulation, enlightenment, and relaxation. Music may be performed, listened to, or created; and whatever the means by which it reaches individual consciousness, there is no part of the whole man which it leaves untouched.

<sup>5</sup>Donald Francis Tovey, "The Integrity of Music," Vol. I of *A Musician Talks* (1941), p. 6.

## Music in the Senior High School

THIS PUBLICATION is the report of Commission VI of the "Music in American Life" committee plan under which the Music Educators National Conference operated in the years 1954-1958. The national chairman of the Commission, Wayne S. Hertz, says in the introduction, the publication is presented

"... As the thoughtful, considered statements of competent people directly concerned with the high school music program, who see the necessity for more devoted support of music education in a time of general questioning of the aims and purposes of education."

### Contents of the Book

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By Chairman of the Commission

#### Chapter I

#### WHY MUSIC IS INDISPENSABLE

Mary Elizabeth Whitner  
Educational Consultant  
Carl Fischer, Inc.

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#### GENERAL MUSIC

O. M. Hartsell  
Professor of Music Education  
College of Fine Arts  
University of Arizona, Tucson

#### Chapter III

#### VOCAL INSTRUCTION AND ENSEMBLES

Max D. Risinger  
Director of Choral Organizations  
School of Music  
University of Oregon, Eugene

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#### BAND, WIND, PERCUSSION AND ENSEMBLES

A. Verne Wilson  
Supervisor of Music  
Portland, Oregon, Public Schools

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#### ORCHESTRA AND STRING INSTRUCTION AND ENSEMBLES

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Director of Music Education  
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G. Russell Ross  
Associate Professor of Music  
Central Washington College of Education  
Ellensburg, Washington

#### Chapter VII

#### RELATED PROGRAMS—ASSEMBLIES, MUSIC PRODUCTIONS

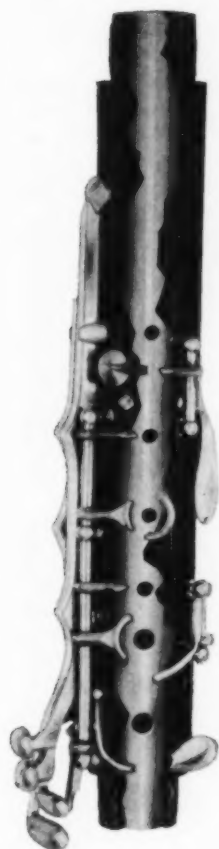
Jack E. Schaeffer  
Director of Music  
Seattle, Washington, Public Schools

The Music Educators National Conference is indebted to Mr. Hertz, the committee chairmen, and all the committee members who assisted in the preparation of this publication.

The volume is scheduled for release early in 1959. Pre-publication price is \$1.75.



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*Music improves human relations.* All music, from the simplest chant of the untutored to the most complex symphony, in appealing to perceptions shared in common by all men, recognizes no human barriers. However, it speaks in universal rather than provincial terms only when it has elements of greatness, and only to those who will listen. Its generosity cannot be denied, neither can it be forced. Inspiring with hope and optimism, teaching the proper balance between freedom and responsibility, imparting moral and spiritual values indispensable to human happiness, and enriching life, music is a source of strength, assurance, and dignity to the individual. It contributes, therefore, to the sense of individual status or identity, which is the only acceptable, permanent basis for realizing, "On earth peace, good will toward men." The improvement of human relations is an inevitable by-product of the practice of music as an art.

### **The Further Responsibility of Music Education**

The responsibility of education to civilization is fully as important as its obligation to the child. Perhaps in the long run, the second can only be fulfilled by the first, for if civilization perishes, the child perishes with it. In pointing out that young people should be asked "to bear in their persons the burdens of the cultural heritage of print," David Riesman says: "The issue arises because the skills of reading, of singing, of playing instruments, must on the whole be acquired before the age of consent."<sup>6</sup> If the child could know what doors these skills unlock, what vistas they open; if he could recognize the danger to himself of his own undisciplined emotions and responses, there would be no issue. Until the bases for value-judgment can be taught, wisdom and the experience of others must of necessity speak for the child.

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THE SLOGAN, "Music for everybody," is quite literally true, with or without educational recognition, as through the pervasiveness of mass media, juke boxes, and other mechanical devices, everybody hears music whether he will or no. Indeed, individual privacy is often assailed and shattered by indiscriminate sounds from which there is no escape. How easily we can betray ourselves through our own inventiveness! Music education must now provide the means of curbing the tyranny of such quantity and accessibility of sound with the criteria of quality and selectivity. Not only must young people be required to learn the skills which will transmit the accomplishments and experience of the past, but they must also learn that standards are civilization's defense against barbarism.

There is a further necessity for education to provide the base from which the individual, without fear or reluctance, can approach and evaluate the unknown. To balance the headlong compulsion of science to thrust man from his moorings, the arts have never been so indispensable, as they can keep man grounded in sanity, assuring him that he is more than an organism at the mercy of his environment, more than a human satellite whirling in a blindless orbit of change. Music is a reminder of permanence, continuity, and the rational world of reality, supplying that essential "freedom lying

beyond circumstance," which Professor Whitehead tells us is "derived from the direct intuition that life can be grounded upon its absorption in what is changeless amid change."<sup>7</sup>

### **Music as Part of High School Learning**

Once we recognize that music is an indispensable part of life, that it calls for the exercise of intelligence rather than simple emotional response, that its content is inexhaustible, and that individuals have a responsibility to acquire the necessary competence, then we have a firm basis for accepting music as an indispensable part of *all levels of learning*. This means continuity of musical learning, advancing logically at each grade level in a degree commensurate with the student's maturity. It is a plain fact that the world's library of music, comprising a large part of man's total heritage of art and imagination, can neither be passed along nor enlarged without the requisite reading and technical skills, paralleled by musical understanding. And it is also a plain fact that what the student can encompass at the high school level is something more than the simpler musical experiences which lie within the capabilities of the child.

For music to be indispensable to learning and life, it must be more than a shallow, passing experience for the student. Increased proficiency increases enjoyment, and competence begets respect for competence. Therefore, quality is not a limiting factor for the individual, but puts within his grasp an otherwise inaccessible treasure-store of the world's cultural riches. On this matter of quality, Archibald T. Davison has written:

The most tragic artistic and educational error that has been committed in this country is the blind assumption that the best is too good; that the enthusiasm of all the participants, including the audience, can be maintained only by employment of music that is second-rate and attractive only for the moment. That this is untrue has again and again been proved. . . . It is because the singers and the audience are musical that they forsake us; it is because we fail to accept the self-evident fact that a chorus, like any other body that grows by what it feeds on, must have nourishment. Zeal for fine music . . . grows out of an experience of the satisfactions that spring only from association with the highest manifestations of musical art.<sup>8</sup>

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IT HAS BEEN SAID: "The hope of the American School System, indeed of our society, is precisely that it can pursue two goals simultaneously: give scope to ability and raise the average."<sup>9</sup> Unless these goals lie in the same direction, neither can be achieved, and failure may lead us to accept a fatal divisiveness, which will separate completely the professional and those who would become, if education serves its purpose, his enlightened lay public.

A course of music for the general student must teach respect for music as an art; a course for the special music student must teach the universality of the art and its implications for all mankind. By encouraging such interchange, education will ultimately remove the limitations without assailing the values of specialization. And the reward of such an approach will be an El Dorado more bountiful than the fabled, golden city—the illusive, long-sought reconciliation of learning and life.

<sup>6</sup>David Riesman, *The Oral Tradition, the Written Word, and the Screen Image* (1956), p. 20.

<sup>7</sup>Alfred North Whitehead, *Adventures of Ideas* (1933), p. 86.

<sup>8</sup>Archibald T. Davison, *Choral Conducting* (1940), pp. 72-73.

<sup>9</sup>Harvard Committee, *op. cit.*, p. 54.



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# Another Spotlight on the Music Copyright Law

A Report from a Meeting of the North Central Division  
of the College Band Directors National Association

As a part of the North Central Division meeting of the College Band Directors National Association Conference (Northwestern University, Evanston, Illinois, March 1958), a panel discussion on the copyright law was held Sunday, March 2, 1958, at the Summy-Birchard Publishing Company, Evanston, Illinois.

Members of the panel on this occasion were C. Lyman Emrich (chairman), specialist in Patent and Trademark Law; Don Gillis, American composer and arranger, Interlochen Music Press, Forest Hills, New York; Neil A. Kjos, music publisher, Neil A. Kjos Music Company, Park Ridge, Illinois.

Presented here is a summary of the panel discussion given by Chairman C. Lyman Emrich.

THE copyright law, as applied to music, grants the copyright owner three separate and distinctive rights:

1. The exclusive right to *make copies* of the copyrighted music.
2. The exclusive right to make "arrangements" of the copyrighted music, and
3. The exclusive right to *publicly perform* the copyrighted music for profit.

With respect to the first of the above rights, it is the act of copying which is prohibited to outsiders. The fact that, in a particular instance, the copier has made no commercial use of the copies which he has made—as by selling one or more of them—is no excuse or defense for the copier. It is, however, all the more clear that a copier is infringing when he *does* in fact make a commercial use of the copies.

Thus, the illustration was given that someone had put three pieces of music in physical juxtaposition, photographed them, reduced them in size, and sent sets to eighty-five different bands. In that instance, the copyrights were quite obviously infringed, and it would be no excuse, for example, that the owner of the copyrights on these several musical selections did not have, available for sale, sets of reduced reproductions of the copyrighted music of the sort which was desired. The copyright owner is the sole person entitled to make and sell such reproduced sets—or to grant permission to someone else to make them.

NEXT, with respect to the subject of "arrangements," the Copyright Act clearly declares that the right to make arrangements resides exclusively in the copyright owner.

The MUSIC EDUCATORS JOURNAL is indebted to Arthur L. Williams, Chairman, Committee on Public Relations, College Band Directors National Association, for furnishing this report of a panel discussion on the Copyright Act as it pertains to authors and composers.

It was brought out in the course of the discussion that, as a matter of practice, many copyright owners have permitted well-known dance orchestras to make special arrangements of copyrighted music, without any express license to do so and certainly without the payment of any fee, so far as is known. This is commonly done because the copyright owner recognizes that such arrangements frequently make the music more popular and increase the sales of it. Nevertheless, despite this common practice, these same copyright owners (and of course others who may, or may not, have followed such a practice) are entitled, in any other instance in which they choose, to prohibit the making of any arrangement of their copyrighted music without their consent.

The question then arises: What is an "arrangement"? Any substantial modification of any part of a copyrighted musical work (not to mention a complete revision of the whole) is such an "arrangement" as would infringe upon the rights of the copyright owner. By way of illustration, it was noted that some band music is available in sixteen parts. The preparation of a seventeenth part (for sousaphone, for example) would amount to an "arrangement" for which permission should be obtained from the copyright owner.

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As an even more obvious illustration, the rewriting of some of the parts in order to achieve a certain effect for marching purposes, would constitute such a substantial change in the copyrighted musical work as to amount to an "arrangement," and therefore an infringement of the copyright. In this connection, the question was asked whether a physical rewriting of the musical notes on paper was necessary. It appeared that someone had, on a particular occasion, adapted a certain piece of copyrighted music by mentally revising one part and teaching this to an instrumentalist by rote. The answer is that this procedure amounts to an "arrangement" just as much as though the new part had been reduced to writing.

It was pointed out that the proper course is to apply for permission in writing from the copyright owner. In the event that the copyright owner fails to respond or even to acknowledge a letter of request, it is not safe to assume that the arrangement may be made, since, in such circumstances, the mere silence of the copyright owner does not amount to an implied consent.

The question was raised as to whether the selection of merely a few measures of a copyrighted composition might not be permissible under the so-called doctrine of "fair use." The answer is in connection with the exercise of the right of fair comment and criticism: Under such circumstances, where the user is quoting (and therefore



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copying) a portion of a copyrighted musical work to illustrate a point, or to indicate the subject matter of the criticism, his copying amounts to no more than "fair use." However, it has been held that the quotation of a recognizable portion, even though small, of a copyrighted work for the purpose of performing it as a portion of a larger over-all piece is not permissible—either on the ground of "fair use" or of the smallness of the portion being appropriated.

The illustration was given of a copyrighted popular song ("Dardanella") which was introduced by an *ostinato* accompaniment consisting of eight notes, written in two measures, and repeated over and over throughout the composition. When the same eight notes were used by Jerome Kern as a background accompaniment to the chorus of his musical comedy song, "Kalua," a year or two later, the court had no difficulty in finding that such a use amounted to an infringement of the copyright, even though the material was not used any more prominently than it had been in the original composition.

LASTLY, with respect to the matter of a public performance for profit, it was pointed out that this right has only become an important one in the last thirty-five to forty years. Prior to that time, the copyright owner's chief source of revenue lay in the sale of printed copies of his musical work. With the advent of radio, and subsequently television, the performing rights in copyrighted music have greatly outdistanced the right to make and control the making of printed copies.

The Copyright Act of 1897 provided simply that the copyright owner was entitled to control the public performances of his copyrighted music. There was no mention of the matter of profit. In the 1909 Act (which is the one currently in force and effect) however, the wording was revised slightly. It provides that the copyright

owner is entitled to the exclusive right "to perform the copyrighted work publicly for profit."

The question of what the words "for profit" mean was first raised in two cases which were brought, in 1915 and 1916, against a hotel and a restaurant, respectively. In each case, the trial court held that the words meant that some admission charge must be made and that, since none had been imposed, the defendants had not infringed the rights of the copyright owner. On appeal to the U. S. Supreme Court, however, these holdings were reversed. It was held that such public performances were made for the "general purpose" of making a profit and the mere fact that the price charged to the customers for both food and music was attributed solely to the food on the bills, was not important.

Subsequent decisions have held that the performance of music on radio programs paid for by commercial sponsors were "performances for profit." The most recent of these decisions went so far as to hold that the performance of a copyrighted work on a non-commercial broadcast (that is, a so-called "sustainer") by a not-for-profit radio station nevertheless amounted to an infringement, since this radio station had at least a few commercial broadcasts and was, therefore, not a "charitable or public institution" within the meaning of copyright law.

The general trend, therefore, has been to restrict to a minimum the type of situation wherein the public performance of music is permissible without the consent of the copyright owners.

On the other hand, so far as is known at the present time, there is no inclination on the part of the American Society of Composers, Authors and Publishers to demand that college and high school bands and orchestras be required to pay a performance fee for the performance of copyrighted music at recognized college and high school functions.

#### NEA BUILDING DEDICATION

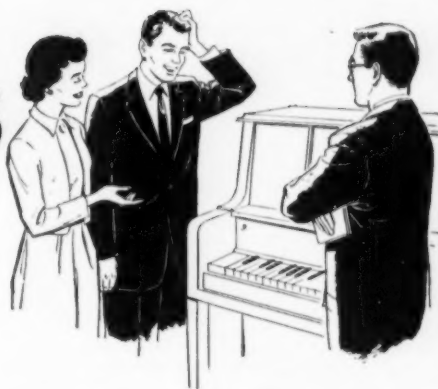
February 8-10, 1959, will witness the events associated with the dedication of the home of the Music Educators National Conference headquarters office—the new building of the National Education Association. Scattered through this issue are pictures of musical organizations which will perform at the dedication ceremonies. One of these is the group at the right, the Washington-Lee High School (Arlington, Va.) Madrigal Singers trained by Florence Booker.



To Sing at Dedication of New NEA Education Center

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Almost all experts agree that school pianos are required to take many times as much punishment as a piano built for home usage. They also agree that the tone properties should be of higher order, to encourage maximum appreciation by the student—that the pianos should be so constructed as to be thoroughly dependable, long-lived, and able to hold their tune.

## These Characteristics Call for QUALITY

All these characteristics call for high-quality acoustic design, high-quality materials and high-quality workmanship. This kind of quality is costly—it requires the expenditure of *extra dollars* by any manufacturer who attempts to supply it.

For many years, practically all pianos have been in a competitive race to capture the school market. Since many schools and institutions make their purchases on the basis of competitive bids, the easiest way to make sales is to offer the lowest price.

Technically, of course, almost *anything* with 88 keys, strings, actions, etc. can be called a "School Piano", even if it barely qualifies as a piano at all. When low price becomes the deciding factor in making sales, the temptation to reduce all manufacturing costs, and all standards of quality, becomes very obvious. The result is that most school studio pianos are among the lowest-priced pianos on the market. In fact, *some brands which boast certain features such as special back constructions, reinforced hammers, etc. in their small pianos, even omit those "advertised features" from their school pianos!*

This is all the more astonishing in view of the fact that almost all "school pianos" are larger instruments than the average "home" piano. Obviously, it is impossible for these larger pianos to cost less money than spinets and consoles, and yet be as well-built or as good as the smaller instruments!

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# Music—A Universal Concern

IN NINETEEN FIFTY-NINE

**T**HERE is more than a geographical universality to be found in the list of approaching meetings printed below, and those interested in music as a force in education are deriving much satisfaction from this fact. A universal concern for the people music serves is also present in the various biennial Division meetings of the MENC, as well as in the annual meeting of the American Association of School Administrators.

This broad interest shows a significant seriousness of purpose. The MENC meetings are organized around lofty goals which indicate an awareness of expanded responsibilities as the Conference moves into its second half century. Music educators are showing themselves concerned with music's place in a balanced educational program, with music education's responsibility for carry-over into community life, and with self-evaluation of music education in order to provide better direction for the profession. The MENC by its motto has long proclaimed a universal interest in children. A wider frame of reference embracing all citizens seems to be emerging.

A convincing indication of the genuine concern for music and the other arts, following a period when their place in schools seemed threatened, is provided by the programs for the general sessions and the discussion groups pertaining to music education announced for the School Administrators' 1959 convention.

All of the general sessions of the AASA scheduled for the Atlantic City meeting will be devoted to the theme "Creative Arts in Education." This 1959 event promises an importance for music education comparable to the 1927 meeting in Dallas of the Department of Superintendence of the NEA (now the AASA) when the first National High School Orchestra performed. So impressed were the school administrators with this demonstration of "school music" that the resolutions of the Department of Superintendence for that year included a statement relative to the importance of encouraging instrumental instruction within the school program, and the inclusion of music in the curriculum on a par with other subjects.

In 1959 the music education profession is proud and

fortunate again to have the bolstering support of the men and women who are in charge of the administration of the schools. The two previous issues of the *MUSIC EDUCATORS JOURNAL* have carried releases and news concerning the forthcoming meetings of the AASA in Atlantic City. Cooperating with the AASA in the building of the program are the Departments of the NEA responsible for instructional programs in the arts in education, including the MENC, and the Associated Exhibitors of the National Education Association. It is particularly gratifying to report that all of the other Departments of the NEA representing subject fields are rendering every support to make this meeting the success it deserves.

## Digest of AASA Convention Features

### Saturday, February 14—Afternoon

Creativity in Education Through the Graphic Arts, compiled by the Walt Disney Studios especially for the AASA meeting.

### Saturday, February 14—Evening

Dramatic Arts in American Life. Speaker: F. Curtis Canfield, Dean, School of Drama, Yale University.

### Sunday, February 15—Morning

Concert by the All-Philadelphia City High School Choir, Eleanor Tipton, Conductor.

Creative Arts and Religion. Speaker: Louis H. Evans, Minister-at-Large of the Board of National Missions of the United Presbyterian Church in the U.S.A., Los Angeles.

### Sunday, February 15—Evening

Concert by the Eastman School of Music Symphony Orchestra, Howard Hanson conducting. At this time Howard Hanson will also speak to the American Association of School Administrators.

### Monday, February 16—Morning

What Does a Poem Do? Speaker: John Ciardi, Poetry Editor, *Saturday Review of Literature*, and Professor of English, Rutgers University.

The Inspiration of the Fine Arts. Speaker: William A. Smith, distinguished painter and graphic artist, Pineville, Bucks County, Pennsylvania.

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[Discussion groups pertaining to music education are scheduled for the final three days of the meetings.]

## MENC 1959 BIENNIAL DIVISION CONVENTIONS

Eastern Music Educators Conference.....	January 23-27, Buffalo, New York
Southwestern Music Educators Conference .....	February 22-25, Wichita, Kansas
Northwest Music Educators Conference .....	March 4-7, Seattle, Washington
Western Music Educators Conference .....	March 22-25, Salt Lake City, Utah
Southern Music Educators Conference .....	April 3-7, Roanoke, Virginia
North Central Music Educators Conference .....	May 7-10, Chicago, Illinois

**AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS**  
**1959 Convention, February 14-18, Atlantic City, New Jersey**



## Open Letter to School Administrators

The Music Educators National Conference would like to take this opportunity to thank the officers and members of the American Association of School Administrators for their conviction, far-sighted planning and ingenuity in connection with the forthcoming 1959 meeting of AASA. We are grateful that we have had a part, together with our associates in allied fields, in building the program of the AASA for 1959. It has been a rewarding experience. We feel that education in our country will be considerably enriched from the inspiring program which will be ours to share and to which we have had the privilege of contributing.

KARL D. ERNST, *President, Music Educators National Conference*

### Monday, February 16—Afternoon

(1) Making Essential Provisions for Music and Drama Instruction in School Building Planning. Ray A. Tipton (Chairman), Superintendent, Lee County Schools, Fort Myers, Florida.

*Speakers:* Elwyn Carter, Head, Music Department, Western Michigan College, Kalamazoo; Charles R. Colbert, Architect, Colbert & Lowrey & Associates, New Orleans, Louisiana.

*Interrogators:* H. W. McDavit, Superintendent, South Orange & Maplewood School District, South Orange, New Jersey; John E. Marshall, Educational Consultant, Belmont, Massachusetts; John Lyon Reid, Architect, John Lyon Reid & Partners, San Francisco, California; Clifford L. Rall, District Principal, Carle Place Public Schools, Carle Place, New York; Joe Hall, Superintendent, Dade County Schools, Miami, Florida.

(2) Some Ways To Help Teachers To Be More Competent in Music—Pre-Service and In-Service Education, Benjamin C. Willis (chairman), General Superintendent of Schools, Chicago, Illinois.

*Speakers:* Louis G. Wersen, Director, Division of Music Education, Board of Education, Philadelphia, Pennsylvania; Gladys Tipton, Professor of Music Education, Teachers College, Columbia University, New York.

*Interrogators:* R. Guild Gray, Superintendent, Clark County School District, Las Vegas, Nevada; William R. Fisher, Professor of Music Education, State Teachers College, Lowell, Massachusetts; H. J. Kramer, Superintendent, School District No. 5, Aberdeen, Washington; Mary R. Tolbert, Assistant Professor, Ohio State University, Columbus, Ohio; George C. Timmons, Jr., Superintendent, Washington County Joint School District No. 57, Portland, Oregon.

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### Monday, February 16—Evening

Jose Limon Dance Company.

### Tuesday, February 17—Morning

Use of Television in Education. Speaker: Louis G. Cowan, President CBS Television Network, New York City, New York.

General Concept of Creativity in Architecture. Speaker: John Stewart Detlie, distinguished architect, Seattle, Washington.

### Tuesday, February 17—Afternoon

(1) A Program that Makes Music a Part of the Common Learnings in the Public Schools, Ellis A. Jarvis, (chairman), Superintendent of Schools, Los Angeles, California. *Speakers:* William C. Hartshorn, Supervisor in Charge of Music Education, Los Angeles Public Schools; Forrest E. Conner, Superintendent of Schools, St. Paul, Minnesota.

*Interrogators:* Stuart E. Dean, Specialist for Elementary School Organization and Administration, Office of Education, Washington, D. C.; Stelman Harper, Superintendent, Tucker County Schools, Parsons, West Virginia; Marie R. Turner, Superintendent, Breathitt County Schools, Jackson, Kentucky; Steven N. Watkins, Superintendent of Schools, Lincoln, Nebraska; Alex Jardine, Superintendent of Schools, South Bend, Indiana.

(2) A Coordinated Program of the Arts, Walter H. McCloskey (chairman), Superintendent of Schools, Uxbridge, Massachusetts.

*Speakers:* Robert A. Choate, Dean, School of Fine and Applied Arts, Boston University, Boston, Massachusetts; Leroy B. Lenox, President, Department of Music, New Jersey Education Association, Livingston, New Jersey.

*Interrogators:* Charles R. Spain, Superintendent of Schools, Albuquerque, New Mexico; William R. Peck, Superintendent of Schools, Holyoke, Massachusetts; Pauline D. Smith, Elementary Art Supervisor, Public Schools, Baltimore, Maryland; T. Edward Rutter, Superintendent, Radnor Township Schools, Wayne, Pennsylvania; Harold R. Rice, President, Moore Institute of Art, Philadelphia, Pennsylvania; Jack Arnds, Teachers College, Columbia University, New York City, New York.

### Tuesday, February 17—Evening

Reading of Poetry by Richard Eberhart, Professor of English, Dartmouth College, Hanover, New Hampshire.

American Education Can Produce Creative Individuals. Speaker: George Z. F. Bereday, Associate Professor of Comparative Education, Teachers College, Columbia University.

### Wednesday, February 18—Morning

The Significance of the Artistic Climate to the Creative Human Being. Speaker: Reuben Gustavson, President and Executive Secretary, Resources for the Future, Washington, D. C.

### Wednesday, February 18—Afternoon

What Do We Mean by Balance in Music Education Program? E. W. Rushton (chairman), Superintendent of Schools, Roanoke.

*Speaker:* Karl D. Ernst, President of the Music Educators National Conference and Director of Music Education, San Francisco Public Schools, San Francisco, California.

*Topics:* (1) Music Educators Interrogate the Administrators; (2) Administrators Interrogate the Music Educators.

*Interrogators:* William C. Hartshorn, Supervisor in Charge of Music Education, Los Angeles Board of Education, Los Angeles, California; James A. Hazelett, Superintendent of Schools, Kansas City, Missouri; Karl D. Ernst; William M. Lamers, Assistant Superintendent of Schools, Milwaukee, Wisconsin; Don Robinson, Supervisor of Music, Fulton County, Atlanta, Georgia; T. Edward Rutter, Superintendent, Radnor Township Schools, Wayne, Pennsylvania; Louis G. Wersen, Director, Division of Music Education, Board of Education, Philadelphia, Pennsylvania; C. Taylor Whittier, Superintendent, Montgomery County Schools, Rockville, Maryland.

### Wednesday, February 18—Evening

Concert by Van Cliburn.

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At the request of the AASA, the MENC through its state unit, the Department of Music of the New Jersey Education Association is sponsoring Record Listening Hours on Monday, Tuesday and Wednesday afternoons, February 16, 17 and 18, respectively. Interested educators, members of families of educators and all others in attendance in Atlantic City will have an opportunity to listen to records and receive information about recordings for various categories of music—serious or art music, folk music, jazz music and popular music. Cooperating with Leroy Lenox, President of the N.J.E.A. Department of Music, will be the following: Elsie Mecaskie, Vocal Director, Atlantic City Senior High School; Elizabeth R. Wood, Director of Vocal Music, Roselle Park, New Jersey, High School, Roselle Park; Casimer V. Bork, Director of Music, Roselle, New Jersey, High School; Achilles M. D'Amico, Assistant Supervisor of Music, Newark, New Jersey, Public Schools, Board of Education.

In addition, there will be group discussions in which administrators, classroom teachers, members of school board associations and representatives of lay organizations will participate relative to other pertinent matters of school administration.

# Public Relations, Like Charity...

EDWARD J. HERMANN

IT would be ridiculous to infer that music educators have not been vitally concerned with public relations long before anyone gave a thought to organizing a national committee to investigate the problem. No one can possibly teach music without being involved in public relations because (1) music, by its very nature, is a social art and (2) the primary concern of music education is the contribution that it makes to the developing personality. We all have public relations—good, bad, or indifferent.

Of the many insights gained as a result of serving on the committee on "Public Relations in Music Education," the most meaningful to this writer was this conclusion: *We believe public relations to be an inside-out proposition.*

ALLOW us to explain.

Generally, when one thinks of public relations, the first things that come to mind are: a story in the newspaper, a concert tour, posters in the downtown stores, a city-wide festival, an appearance on television. To the reaction that every one of these activities is important, we add a hearty "amen." They are.

However, as members of our committee talked together at convention time and as we corresponded by mail, we came to the considered opinion that the most productive area for improved relations and our most immediate concern was not with civic club publics, newspaper publics, radio publics or even concert publics. As important as these publics are, our first concern is *with the people in our own school.* The logical place to begin in any effort to improve your public relations in music education is with the people you see every working day.

This is a very simple but a most meaningful concept.

With complete introversion, it is necessary to point out that desirable public relations must begin with a positive attitude toward self. The

feelings that we have about our jobs, the appraisal of our contribution to the total educational endeavor will make or break our public relations efforts. As a case in point, before we can convince others that the arts have a significant contribution to make in this age of science, we must have a firm conviction ourselves of the important role we play on the educational team.

OUR students are hardly a "public," but to overlook the fact that public relations *begins in the classroom* is to miss completely the importance of close-at-hand relationships. Without question, the most important human relationships that we have as a teacher are the day-by-day interactions with our students.

Our relations with other music teachers are most revealing in our attitude toward public relations. In a large school with several music teachers, the tight compartmentalization that sometimes develops quite effectively negates efforts for improved relationships in the school. It should be quite obvious that close, working relationships are absolutely essential between music teachers. Unfortunately, this relationship is so "close to home" as to be sometimes minimized or ignored.

Music teachers cannot succeed without the good will and support of teachers in other subject areas. If the music teacher has hopes for other teachers on the faculty to be interested in the concerns of the music department, he, in turn, must indicate a lively and a genuine interest in the non-musical activities of the school.

The principal, in his role as supervisor-administrator, supervises

music as he supervises social studies, language arts, and mathematics. The music program must develop as a *part of* and not *apart from* the total program. It is impossible to over-emphasize the necessity for desirable relationships with one's principal.

Experienced music teachers will agree that the school custodian adds or detracts from their teaching to a remarkable degree. Similarly, good relations with the secretarial and clerical personnel in the principal's office can do much to make one's teaching more effective.

Without belaboring the point, it is hoped that our premise has been made clear: that is, that the easiest way to begin a concerted effort to improve public relations is to improve our close-at-hand relationships. They are not only the most accessible, but they may well be the most important relationships we have. It is quite difficult to envisage a music educator who has fine public relations within his community (and state and nation if one wants to beat a big drum) without having good relationships within the school in which he teaches.

We have used the term "inside-out" to describe this point of view. It is opposed to the notion that public relations can be imposed most effectively from "above" or from "outside-in." Certainly there is a place for a director of public relations in a large school system but no matter how sensitive to human behavior he may be, he cannot accomplish his goal unless *every* teacher in the system accepts the improvement of public relations as his personal responsibility.

IN making a case for the importance of relationships within the school, we must face up to the basic question: *Why improved relations?*

Many answers may be given. In our opinion, two are fundamental.

First, we are interested in improving public relations within the school to improve the quality of learning experiences for our stu-

THE AUTHOR is Coordinator of Art and Music, Louisiana Department of Education, Baton Rouge. As chairman of the MENC Committee—"Public Relations in Music Education" of Commission II, Music in General School Administration, he authored the popular MENC book "The Music Teacher and Public Relations."

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dents. Improved public relations should always be oriented to better teaching and improved learning. Obtaining better instruments, an improved schedule, or a larger budget may make our jobs more enjoyable and rewarding. But these objectives have meaning only as they enhance learning opportunities for students.

SECOND, we are interested in improving public relations within the school to make music an integral part of the total educational program. The status of music in general education has been and is a matter of continuing concern. We are quick to concede (and grateful for the fact) that music has an attention-attraction appeal that is sometimes used as a kind of window dressing for the school program. But the basic reason for music deserving a worthy

role in general education is because it is a unique and important experience in the growth and development of children. Although there are many reasons for improving relations in the school we must keep in mind these two basic objectives: (1) improving learning, and (2) improving the status of music in general education.

As a final word, it is quite important to make clear that in this article there has been no implied disparagement of the importance of out-of-school public relations. They are extremely important and there is considerable room for improvement over and above what we are now doing. In recognition of this fact, the full report<sup>1</sup> of the "Committee on Public Relations in Music Education" has two major divisions:

"Improving Relations in the School," and "Improving Relations in the Community." All of us, as music teachers, are working simultaneously in both realms. In practice, there is no sharp line of demarcation between school publics and community publics. However, the focal point of this article has been that the in-school relationships are close at hand, that they can be considered in the course of our daily teaching routine, and that they are as important and as significant as any relationships we have in our work.

Public relations, like charity, begins at home.

<sup>1</sup>*The Music Teacher and Public Relations*. Washington, D.C.: The Music Educators National Conference, 1958.

## North Central Music Educators Make Plans

BIENNIAL CONVENTION: CHICAGO, MAY 7-10, 1959



RIGHT — standing at rear: E. Clifford Toren, past president National Association of Teachers of Singing; Scott Dexter, president, South Dakota Music Educators Association; Frank W. Hill, representing the American String Teachers Association, happen by a cluster of the planning groups.

MORE THAN one hundred twenty-five people from the ten states of the MENC North Central Division met in Chicago last November to discuss convention plans. Workshops for music specialists was the assignment of this group (picture at left), with whom are conferring the North Central president, William R. Sur; S. Earle Trudgen, editor *Michigan Music Educator*; Lorrain E. Watters, president, Iowa Music Educators Association; Helen Howe, superintendent of music, Chicago Public Schools.




BELOW: Looking in on a higher education group are Richard Hess, president Music Industry Council; Thomas Richardson, executive secretary Illinois Music Educators Association; Roger Hornig, North Central second vice-president.

The pictures here afford graphic sample illustrations of the planning meeting, which included conferences with Benjamin A. Willis, superintendent of Chicago Public Schools, and Francis McCab, special assistant to the superintendent, who will be directing chairman of the North Central convention committee. Succeeding issues of the *JOURNAL* will provide information regarding details of the program.







# suggestions for your *Spring Operetta*

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**SLEEPING BEAUTY—A Musical Version by Blanche Marvin—Music by Tchaikovsky.** This delightful version of the famous fairy tale was first performed at the Cricket Theatre in New York earlier this year. A review in the New York Post said: "... it doesn't forget that its audience is young. It keeps a sense of humor about itself and what's better, lets the youngsters take part in the show." It will be seen at the Cleveland Playhouse in the near future and at many children's theatres throughout the nation. **\$3.00**

**JOHNNY APPLESEED—A Musical Play for Children by Carmino Carl Ravosa.** Johnny Appleseed was first produced by the opera department of Hartt College of Music of the University of Hartford and became so popular in the Hartford area that it was necessary to repeat the performance many times during the same season. This delightful new operetta may be effectively performed with eight children in addition to the eight principals. The number of children may be increased or decreased depending upon the size of the stage. Chorus numbers are important as they advance the plot of the play. **\$1.50**

**GALLANTRY—A Soap Opera in One Act—Music by Douglas Moore, Libretto by Arnold Sundgaard.** Because Gallantry is intended to reflect the spirit and form of a television soap opera, it seems advisable that its production be approached with an air of complete seriousness. It is a wide tribute to soap opera, a peculiarly American art, that its wide appeal rests on the apparent reality of its story and characters. Even the commercials are part of the total fabric and, as in soap opera itself, there should be an intertwining of product with character, of salesmanship with story, so that the thing sold is an inextricable part of the thing performed. Cast of four plus dancers (optional). **Vocal Score \$3.50.** **Orchestral materials are available on rental.**

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# Nineteenth Century American Band Music

## THE SCALA LIBRARY

Francis N. Mayer

**F**RANCIS MARIA SCALA was bandmaster of the United States Marine Band from 1843 to 1848 and from 1854 to 1871. He was born in Naples in 1819 and died in the District of Columbia on April 18, 1903.<sup>1</sup>

The Scala collection, held at the Library of Congress, consists of seventeen large boxes of sorted but uncatalogued material. Most of the folders contain complete arrangements for band; there are a few scores and sets of parts for orchestra, an ensemble apparently derived from the membership of the band. Full scores, however, are rare. In lieu of a score there is usually the customary leader's part; for many of the arrangements this is a clarinet part.

The practice of the period was for each leader to own the library of works which his groups performed. Whether or not all of the works of the Scala collection were used by the Marine Band is a matter of conjecture; that many of them were used is certain, for dates and occasions of performance are frequently pencilled on the leader's parts. Obviously this collection did not constitute the entire library of the Marine Band. The instrumentation and usage, however, are doubtless representative of the period.

The collection is almost entirely manuscript, written in ink; size of paper is irregular. Some works are signed, some are dated; others are neither signed nor dated. It seems likely, however, that Scala signed those works which he arranged, among which are a number of his marches and polkas—including marches for the inaugurals of Lincoln and Buchanan. The majority of the arrangements are by others than Scala; among whom Grafulla, Grandore, and Triay are best known.

<sup>1</sup>During Scala's term the official strength of the band was thirty players. For conflicting details see "The Marine Band," *Grove's Dictionary of Music* (3rd ed., VI, Amer. Supp.), 283; and *The United States Marine Band* (Philadelphia: U.S. Marine Corps, 1933).

**THIS is the first in a series of two articles on nineteenth century American band music. The second, "Early Band Music in the United States," will appear in the February-March 1959 Music Educators Journal.**

**The author is associate professor, Department of Music, College of St. Thomas, St. Paul, Minnesota. The article is based on research for a doctoral dissertation at the University of Minnesota.**

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There are a few published works, one being a set of parts for a group of *Grand Military Divertimentos*, composed by William Webb and published by G. E. Blake of 13 South Fifth Street in Philadelphia.<sup>2</sup> The instrumentation includes "two Clarinets, Horns, Bassoons, Flutes, Picolo (Obligato), Trumpets, Bugle Horn and Serpent"; parts were "also available for Clarinet in F, Picolo in F, and Picolo in C."

The collection also contains a few French scores, for example *Titan* by Mimart, which is a published score using approximately the instrumentation decreed by the French government in 1854. The exact date of the score is uncertain, but the work probably did not come into Scala's hands until late in the nineteenth century. However, it is interesting to find this work in the collection because the instrumentation contrasts sharply with that available to Scala—a reasonably complete soprano woodwind section, a full section of saxophones, which Scala never used, and a complete section of saxhorns.

**T**HERE are marches, polkas, quadrilles, a number of solo works with band, and a great number of transcriptions of choruses and arias from Italian operas. Among the curious works is a quickstep titled "I am lonely since My Mother

<sup>2</sup>According to William Arms Fisher, *One Hundred and Fifty Years of Music Publishing in America* (Boston: Oliver Ditson Co., 1933, p. 87), Blake was located at this address from 1814 to 1840. The work, therefore, was published between those dates and may be one of the oldest in the collection.

Died," an original work by Scala. There is also an arrangement by Scala, dated 1868, of the *Dichter und Bauer Overture*. *Light Cavalry Overture* is dated at Washington, D.C. on October 30, 1871.

The earliest work bearing both Scala's signature and a date, January 12, 1855, is *Duetto e Terzetto from the Op. Ernani, arranged for the Marini Band by F. Scala*. It is one of many choruses, arias, cavatinas, and other excerpts; in fact, such operatic works comprise the bulk of the serious repertoire.

The last work in Scala's hand is dated January 1, 1896. It is an "arrangement for pianoforte with an adjunct of four new Variations of von Maria Weber's Last Waltz with Variations." It was written, states the title page, "for the use of Miss Isabella Scala."

There are also printed piano scores for three works written by Scala for various functions.

President Grant's Inauguration March, as performed by the U.S. Marine Band on the Fourth of March, 1869. Composed and respectfully dedicated to Mrs. U.S. Grant by F. Scala, Bandmaster. Published Washington, John R. Ellis, 306 Penn Avenue, 1869.

Ladies Polka, as performed at the President's Levee by the Marine Band. F. Scala, Bandmaster. Philadelphia: Lee and Walker, 722 Chestnut Street, 1859.

Buchanan's Inauguration March, as performed by the United States Marine Band. By F. Scala, Bandmaster. Washington, D.C. Geo. Hilbus, 1857.

A similar piano score is in manuscript.

President Ab. Lincoln Inauguration March. Francis Scala. Performed U.S. Marine Band. March 4, 1860.

Another work of some historical interest is *Dirge Funebre*, arranged by Scala and "performed at the tomb of Gen. Washington by the U.S. Marini Band." It is not dated but may have been written for the occasion of the removal of the body from the family vault (1843), which would make it one of the oldest scores in the collection. The work is scored for brasses, plus E $\flat$  flute and B $\flat$  clarinet.

Works for brass band, however, are exceptions; most works make



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considerable use of woodwinds, that is, flute and clarinets. Scala's own arrangements usually feature the E $\flat$  clarinet part for the leader. Many works are for clarinet solo. Rode's *Air with Variation* was "arranged from the Orchester to Military Band" in 1856; it was scored for solo E $\flat$  clarinet. A more serious work is *Concert Arie und Polonaise für Clarinetto*, the solo instrument again being the E $\flat$  clarinet. This is one of the few works by a German, Gholb, and almost the sole example which employs the bassoon. *Coro and Aria Op. Roberto the Devil*, arranged by Scala as a flute solo, was scored in 1865.

The collection contains a quantity of exercises and two volumes of concert duets for clarinet. These works are signed, but not dated, by Scala. Scala's interest in woodwinds was limited to clarinet and flute.

The scores reflect the growing importance of the clarinet section. In the earliest scores the clarinets, and the flutes, were usually only supernumeraries to brass band scoring; but by 1856, in a setting of *L'Italiano in Algieri* by Scala, there were four distinct B $\flat$  clarinet parts and two E $\flat$  clarinet parts. Woodwind instrumentation, however, was practically limited to flute, piccolo, and soprano clarinets of various sizes; saxophones were not used, the sole evidence of that instrument being one loose sheet, not in Scala's hand, which is a cornet part titled *Duet from Semiramide for Cornet and Saxophone*. Unfortunately the saxophone part is missing.

### Instrumentation

EXAMINATION of the instrumentation was complicated by Scala's original spelling and terminology, some of which has been cited, and by the almost complete absence of scores. Fortunately the title cover often listed the parts; thus, when parts were missing, it was possible to realize the instrumentation. The brasses were numerous and often confused in name and transposition, especially in the earliest years.

Melodic brasses included E $\flat$  Cornet, Ipcorn in E $\flat$  (Flicorn), B $\flat$  Bugle, Cornetta B $\flat$ , Trompett in A $\flat$ , E $\flat$  Tromba (Tromba Chiave E $\flat$ ), and Trombetta in Fa. There are obvious duplications, but as many as four of these appeared in a single work. The B $\flat$  Cornet was

almost a constant; the E $\flat$  Cornet or B $\flat$  Tromba was used frequently.

Cornetta Bassi and Trompa in Bassi were used occasionally; in at least one score, *Concert Arie und Polonaise für Clarinetto*, the bass trumpet was used to double the melodic line two octaves below the first clarinet.

Both E $\flat$  altos and French horns (called variously E $\flat$  horns, Corni E $\flat$ , French horns E $\flat$  or French horns F) were used in the same score, although horns were also used without altos. Corni in B and Corno Bassa appeared occasionally.

Althorn in B, B $\flat$  Tenors (possibly intended for trombones), and Baritone were the various names for the baritone part; the part, of little prominence, was practically dispensable. Althorn in B was used

in the German score, *Concert Arie und Polonaise für Clarinetto*, to double the bass trumpet at the unison. The term is a hybrid; the part, in treble clef, is treated as though for a B $\flat$  transposing instrument.

Trombones, essential to the scoring, were designated as trombone, posaunen, bassi trombone, and trombone basso; scoring was usually limited to three tenor trombones.

Utmost confusion existed in the low brass: Cornopian in B $\flat$ , Cornopian in A $\flat$ , Officleide with a variety of spellings, Bombardon, Bassi, Basso, E $\flat$  Tuba, and Tuba appeared in various scores. There was no unified practice concerning transposition. Parts for both Bassi and Officleide were included in a set of *Valzer*. In that score the Officleide is above the bass part; just above

Chart of Comparative Instrumentation  
Seven Selected Scores From Scala Collection

Scores:	1	2	3	4	5	6	7	Scores:	1	2	3	4	5	6	7
Instruments:								Instruments:							
D $\flat$ Piccolo					x			E $\flat$ Horns							
Flautino E $\flat$								Corni E $\flat$		x	x			x	x
Ottavino E $\flat$	x	x	x			x	x	French Horns E $\flat$				x			
Flute E $\flat$ or C	x				x	x		French Horns F	x						
Piccolo Clar. (A $\flat$ )			x					Corni in B		x					
E $\flat$ Clarinet								Corno, Bassa						x	
Quartino	x	x	x	x		x	x	Althorn in B		x					
B $\flat$ Clarinet	x	x	x	x	x	x	x	B $\flat$ Tenors					x		
Fagotti		x						Baritone	x		x	x			
E $\flat$ Cornet	x				x			Trombone							
Ipcorn in E $\flat$								Posaunen	x	x	x	x		x	x
(Flicorn)	x		x					Bassi Trombone							
B $\flat$ Bugle			x					Trombone Basso			x			x	
Cornetta B $\flat$	x			x	x		x	Cornopian B $\flat$	x						
Trompett in A $\flat$			x					Cornopian A $\flat$		x					
E $\flat$ Tromba		x				x		Piccolo Officleide						x	
Tromba Chiave								Officleide						x	
E $\flat$			x					Bombardon		x					
Trombetta in Fa	x							Bassi						x	
Cornetto Bassi						x		Basso				x			x
Trompa in Bassi		x						E $\flat$ Tuba					x		
E $\flat$ Altos				x	x			Tuba	x		x				
								Tromel		x					
								Tambour	x		x			x	

### Scores:

1. *Cavatina, Romeo and Juliet*, arr. Scala, 1858.
2. *Concert Arie und Polonaise für Clarinetto*, Gholb, n.d.
3. *Negro Medley Overture*, arr. Triay, ca. 1840.
4. *Mose in Egitto*, arr. Scala, n.d.
5. *Dirge Funebre*, arr. Scala, n.d.
6. *Valzer*
7. *Ballabile*, arr. Scala, 1858.

x indicates the use of this instrument.

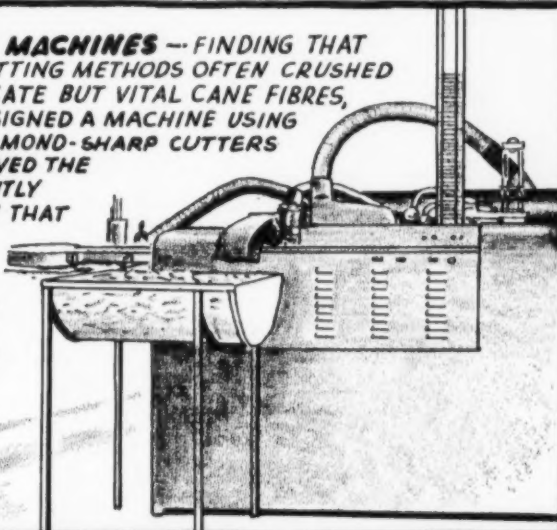
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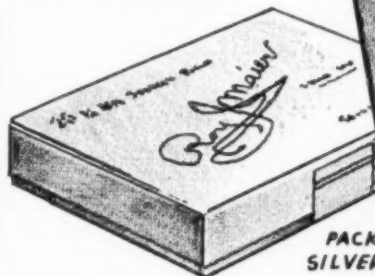
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that and below the trombones is a part called *piccolo off.*, written as though for an E $\flat$  melodic instrument (although in bass clef)—an E $\flat$  *piccolo officleida*!

Among the woodwinds were D $\flat$  piccolo, Flautino E $\flat$  (Ottavino E $\flat$ ), Flutes in E $\flat$  and C, Piccolo Clarinet (A $\flat$ ), E $\flat$  Clarinet (Quartino), and B $\flat$  clarinet. The bassoon was rarely used; the oboe was used not at all. The E $\flat$  clarinet was usually called Quartino. The piccolo, usually called Ottavino in E $\flat$ , often maintained by its terminology the archaic practice of considering the natural flute-scale as D, so that while the part was transposed as for a D $\flat$  piccolo it was called E $\flat$ . The A $\flat$  clarinet was used infrequently. Despite some German influence there was no low woodwind; even the later scores depended for tenor, baritone, and bass voices upon the brasses.

Other errors in transposition and the appearance of a few unusual instruments, for example the post-horn, and of terms such as *cornopienoin* complicate the scores. Improvised score-paper with no semblance of uniformity emphasizes the impression of haphazard instrumentation. No two scores are exactly alike, and, although it is quite possible that parts were played on instruments other than those for which they were written, it is obvious that instrumentation was extremely variable. This was a period of accretion, with both German and French influences affecting the Italian-born Scala. As Scala picturesquely combines Italian, German, and American words or invents new ones, the extent of the amalgamation becomes clear.

The accompanying chart shows the variety of instruments used in seven selected scores.

### Scoring Practice

SCORING was basically a matter of transcribing parts for the various instruments. A set of parts for *Quadrilles*, dated August 29, 1845, and signed "Smyrna," lists on the cover page the following parts: 1 flute; 3 clarinets; 2 fagotti; 2 trumpets; 2 horns; 1 trombone; 1 serbano. The instrumentation is superior to the two oboes, two horns, bassoon, and drum which the Marine Band boasted in 1800, but the scoring is similar.

Yet there were a few highlights

which indicated progress; there were even some scores which suggested a shift from the concept of brass diapason. *Negro Medley Overture* is a potpourri arrangement for the Marine Band by Triay, who was the leader from 1836 to 1843. The presence of this work in the Scala collection is unaccountable but helpful. The parts, which seem to be intact, probably represent the instrumentation of the band at that time. The instrumentation, shown on the chart, is advanced for the period. Scoring places considerable reliance on the clarinets; there are three independent B $\flat$  parts in addition to E $\flat$  and A $\flat$  clarinet parts.

By contrast, the *March* from Rossini's *Mose in Egitto*, scored by Scala but not dated, is primitive; clarinets and piccolo add nothing except the upper octave to the brass lines. To be observed in this is the French practice of using both French horns and altos.

In 1858 Scala scored a work titled *Ballabile—La Preja di Granada*. Although only a few instruments are used the melodic line is frequently given to the woodwinds, with the brasses reserved for accentuation and for rhythmic-harmonic support. There are prolonged tacet sections for the cornets, although the clarinets do need the assistance of lower brasses. Markings on the score indicate that the work was used by the Marine Band.

Probably the most advanced stage of Scala's instrumentation and scoring is to be found in his arrangement of a Schumann work, titled *The Dream and Romanza*, dated at Washington on May 1, 1871. Parts were scored for the following instruments:

Solo Concerto Flute	1st B $\flat$ Cornett
D $\flat$ Piccolo	2nd B $\flat$ Cornett
D Flute [D $\flat$ ]	3rd-4th B $\flat$ Cornetts
E $\flat$ Clarinetto	E $\flat$ Altos (2)
1st Clarinetto	E $\flat$ Fr. Horns (2)
2nd Clarinetto	Baritone
3rd Clarinetto	Trombones (3)
4th Clarinetto	Tuba

The two broadly contrasted sections of brass and woodwind have begun to assume shape. The brass section is reasonably well balanced with all registers represented. The instrumentation fostered section-wise scoring, a practice which affected even the woodwinds, hampered though that section was by lack of low voices. It was, however, an improvement to have a full chord

by either cornets, trombones, or horns instead of the discrete type of writing which forced the combination of a cornet, a horn, and a trombone for rhythmic-harmonic usage.

One peculiarity remains to be noted—the relative unimportance of percussion parts. The written parts (frequently there were none) were apparently used only to cue entrances: the scanty notation left much to the imagination of the player. Effects were likely standardized, limited to the use of rudiments in obvious places. There were, of course, no parts for timpani.

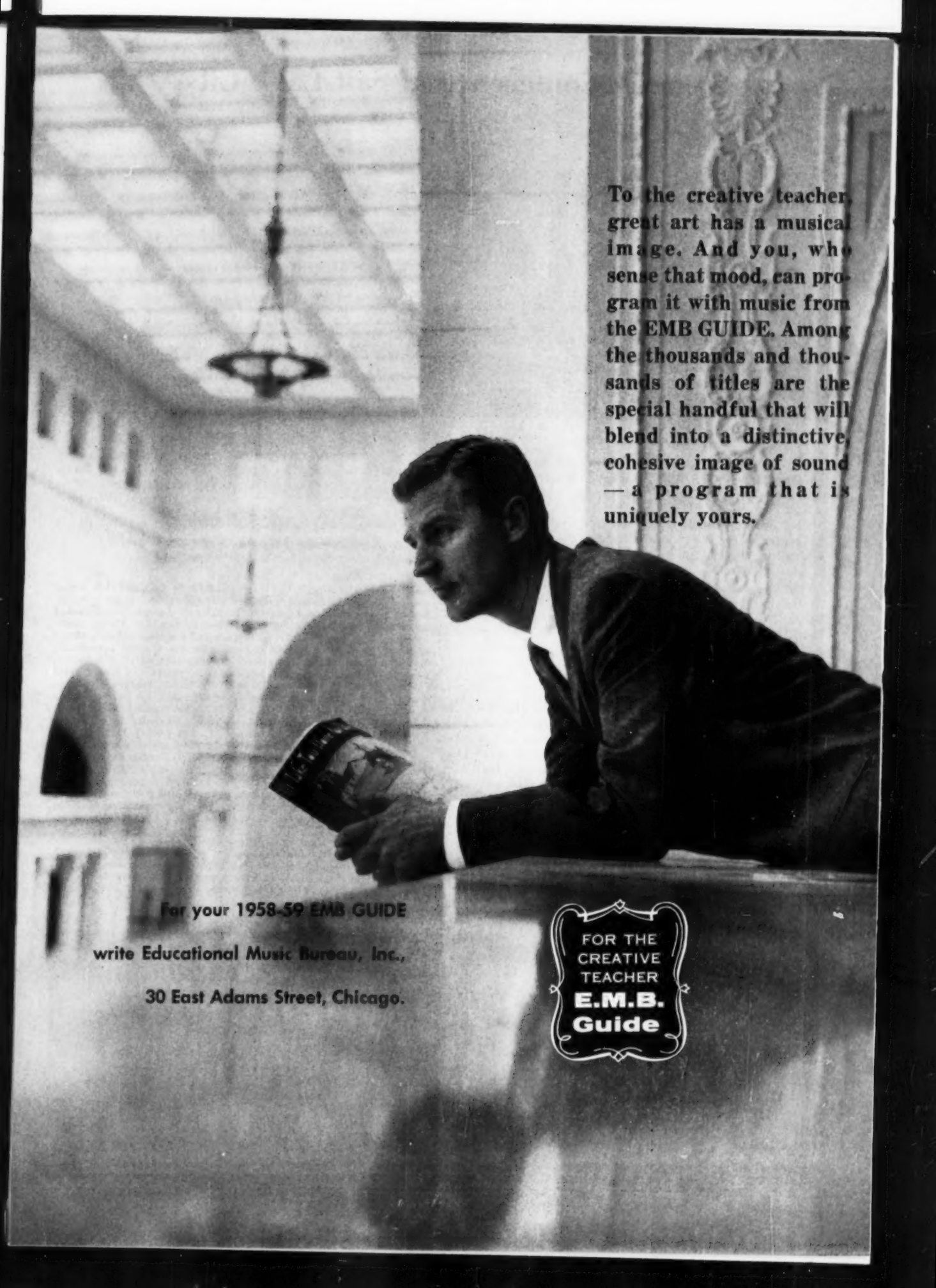
### Perspective

SCALA's stature, dwarfed by his most prominent successor, Patrick S. Gilmore, whose work spanned the second half of the century, comes into perspective only when viewed against the meager resources of the period between 1840 and 1860. The heterogeneous instrumentation of the collection, showing the slight extent to which European developments affected American practice, probably represents the best of the period. Many bands were brass bands; the few which had flute and clarinet used those instruments to double the brass at the unison or octave.

These scores show, despite the restrictions of the instrumentation, early attempts to arrange in a manner which might, for want of a better term, be called concert-scoring. Tentative probing in that direction at times throws chronology into confusion. The instrumentation and its usage seem at times to regress, probably due to fluctuations of personnel dependent upon the military situation; but even with limited means there seems to be an instinctive sense of the relative values of brass and woodwind.

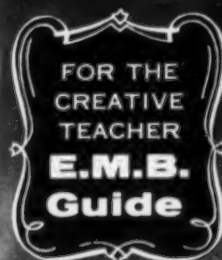
The collection is one bit of evidence concerning the development of American instrumentation and scoring practice. Midway in the century, it is also midway in practice between the type of brass band scoring found in Scala's arrangement of *Dirge Funebre* and the type of scoring found in the arrangements for Gilmore's Band. Without benefit of governmental decrees instrumentation grew slowly, incurring additions by chance, and testing by usage.





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# Western Conference at Salt Lake City

MARCH 22-25, 1959



**T**HE MENC WESTERN Division will meet in Salt Lake City from March 22-25, 1959, with headquarters at South High School. This is the first time the Western Division of the MENC has met in Salt Lake since 1947 and the third time in the history of the Western Division that the meeting has been held outside of California. In 1953 the Western Division met in Tucson, Arizona.

Our state unit, the Utah Music Educators Association, Max F. Dalby, president, is holding its annual meeting with the Western Conference, which will include delegates from Arizona, California, Nevada and Utah. The Salt Lake City Convention Committee is headed by Lynn Bennion, superintendent of schools, who has appointed Marvin C. Pugh, director of personnel as directing chairman and Vernon LeeMaster as vice-chairman.

A special feature of the 1959 meeting of the MENC Western Division will be a series of Elementary Education Workshops on Saturday, March 21, for the classroom teachers in Salt Lake City, the environs of Salt Lake City and the entire state of Utah. These workshops are sponsored in cooperation with the State Department of Education of Utah. Distinguished workshop leaders are being invited to participate in the demonstration. There will be a sacred concert by the Mormon Tabernacle Choir on Sunday. On Monday evening, March 23, the Salt Lake City schools will present a program in the Mormon Tabernacle.

The University of Utah Ballet accompanied by the Utah Symphony Orchestra will be featured on Tuesday evening, March 24. The All-Conference Band (William D. Revelli,

conductor), the All-Conference Orchestra (Stanley Chapple, conductor) and the All-Conference Chorus (Howard Swan, conductor) will perform on Wednesday evening, March 25.

ROY E. FREEBURG, *President*

♦**ABOVE: SALT LAKE CITY CONVENTION COMMITTEE.** Front row left to right: Donald L. Taylor (director school-community relations), chairman for Public Relations; Joseph F. Hillstead (principal, Glendale Junior HS), co-chairman for Halls, Auditoriums; Mrs. Naomi C. Evans (principal, Columbus School), chairman for Hospitality; Marvin L. Pugh (director of pupil personnel), directing chairman; M. Lynn Bennion (superintendent of schools), general chairman; Vernon J. LeeMaster (supervisor of music), vice chairman; Roy E. Freeburg, president MENC Western Division; Vanett Lawler, MENC executive secretary. Back row left to right: Joseph W. Richards (principal, East HS), chairman MENC Housing; A. J. Limb (principal, Jordan Junior HS), co-chairman for Halls, Auditoriums; Spencer M. Bennion (assistant principal, South HS), chairman for Housing All-Conference Band, Orchestra and Chorus; W. Jeffrey Galbraith (assistant principal, West HS), chairman for Transportation; Mrs. Vera J. Cassel (head of Multilith Department), chairman for Printing; Lt. Col. James E. Stacy (professor of Military Science and Tactics, Salt Lake City High Schools), chairman for Admissions; Mrs. John Boyden, representative of PTA; Miss Zelma Sperger (home economics consultant), chairman for Meal Functions.

♦**BELOW:** Western Conference planning group dinner in Fresno. The Fresno meeting was preceded by a planning meeting in Salt Lake in which Utah music educators participated. More details and more pictures will be published in the next issue of the Journal.





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# Some Comments

## By a Choral Conductor

WARNER LAWSON

THE PAST quarter century has seen a breathtaking expansion of significant choral and instrumental activity in our schools. Those of us who have had opportunity for travel or who have attended regularly conferences of the Music Educators National Conference and the Music Teachers National Association have thrilled to the increased number of schools participating in this musical activity and have noted with pride the eagerness and musical responsiveness of our young people. But there is still much to achieve. In this respect, the report of the 1957 Choral Committee of the MENC Eastern Division is challenging. This report points up, with a forward look, some of today's weaknesses in the choral area in our schools. It concludes in part:

1. That there is a need for greater participation in good choral literature.
2. That there should be greater emphasis placed on choral music of proven value.
3. That conductors need the opportunity for greater experience in choral singing and conducting during the period of their training.
4. That there is a continuing need for heightened standards of repertoire and performance.

THE problems inherent in the choral picture and underscored in the committee's report continue with us, despite the fact of greatly intensified and significantly improved choral activity. The committee has concluded rightly that there are still fundamental problems that must be

solved. Unfortunately these problems lie for the most part in the intangibles of musicianship in those areas most difficult, if not impossible, to teach. They exist primarily because of the inadequacy of the conductor. All questions of taste, interpretation and impressiveness, it seems to me, are related to and are the result of weaknesses in the talent and preparation of the music student. A well-trained, able musician will produce on high levels; a poorly-trained less talented person cannot. The preparation of the conductor is, therefore, of paramount importance and is basic to the problems of effective choral activity.

BEHIND every fine choir (actually in front of it) you will find a fine musician—for truly a chorus is a reflection of its leader. The extent and breadth of his basic musical studies, his aptitudes and talent for inspiring leadership, his knowledge of choral literature of all periods, his understanding of style in music, his sensitive and discriminating ear, his consummate knowledge of music's development, his boundless energy, his capacity for unrelenting attention to the smallest detail, his willingness and patience annually to re-build, re-instruct, revitalize his group, the commanding and inspiring quality of his personality, as well as his standards of personal and musical integrity are basic to the musicianship demanded of a thoroughly competent choral director. Anything less than this on the part of the conductor will result in lowered choral values and inadequate performance achievement.

The student should be urged to channel all his energies into the stream of high level musicianship. Ernest Ansermet once expressed the

idea that "conducting is, in a smaller way, rather like the Presidency of the United States. It comes about after one has proven his ability in a different field." If this idea is accepted it would then follow that one should not set out to be a conductor—rather one should determine to set a goal of superior musicianship developed to the point that one can convey effectively his knowledge and convictions to others. A conductor must be able to instill confidence in the membership of his group that what he says is right, vocally and interpretatively.

Not all of us, however, are Toscaninis, Thomas Schippers or Leonard Bernsteins. Our schools of music have recognized this fact and many are not offering opportunity for specific training and concentration in the field of choral conducting. Whether such a curriculum can or does achieve its purpose, is another question.

CERTAINLY these are goals and preparation responsibilities for the potential conductor, and nothing less will suffice, if choral units are to achieve on highest levels. Much of what I have detailed cannot be taught—they remain as the intangibles inherent in the word *musicianship* and can be achieved only by intensive research and unremitting labor on the part of the individual, continuing over and beyond the years of his formal studies.

I like to think of a choral composition as a story or a picture, framed with beautiful music. The music is set to the text and its function is to enhance, delineate and underline the essential mood, color, dramatic quality and meaning of the text. In that sense, the music is secondary. Standards of worth, however, are determined and inherent in

[Editor's Note: The author is dean of the School of Music, Howard University, Washington, D. C., and conductor of the Howard University Choir. Dean Lawson is also a member of the MUSIC EDUCATORS JOURNAL Editorial Board.]



# PIANO BY BALDWIN

*at the request of Leonard Bernstein*





Shown above are members of the Howard University Choir conducted by the author of the accompanying article, Warner Lawson, Dean of the School of Music at Howard University, Washington, D.C. This group will perform Sunday evening, February 8, 1959, at a session of the dedication ceremonies for the new National Education Association headquarters building. The theme of the Sunday evening program is "Education for a New World." Principal addresses will be given by NEA President Ruth A. Stout and Grayson Kirk of Columbia University, New York.

the manner in which the composer has captured in his music the essential quality of his text.

Standards of programming, then, as well as standards of repertoire, are the responsibility of the conductor. Out of a comprehensive knowledge of literature and with an awareness of stylistic requirements, the conductor should build his program out of the great periods of music including the present and representative of the great choral composers.

Educative and artistic values should be the criteria and not the "pretty" or the "cute." It should be remembered that a lesser composer is one who has less to say and usually says it less well. However, as conductors and as educators we must make our students reach for the best, keeping two things in mind: that the performance should provide a meaningful, educational ex-

perience and coincidently a satisfying listening experience for the audience. The capabilities as well as limitations of the group should determine the selection of the music.

FOR ME, the mixed group is the ideal medium of choral expression. Its resources in tone, color and expression are comparable to that of the symphony orchestra. Its literature, both a cappella as well as accompanied, is rich and varied. In contrast, composers of the past have passed by to a large extent the two other available types of choruses—the men's and the women's groups.

It is highly encouraging to note that our contemporary composers are turning their attention more and more seriously to writing for these neglected and valuable combinations. It should be noted especially, that significant music for women's choruses is being published at a greatly

accelerated rate written by some of our finest contemporary composers. The women's chorus affords a splendid opportunity for additional contrast in programs of the mixed chorus. The men's chorus or glee club can be a solution also to the problem of the small school with insufficient numbers or quality of male voices. Whatever the combination, there must be, however, no compromise in standards of literature or performance.

If the conductor does not sense and support this, he is not competent as a musician. And, if he is not a musician (with all that is implied in this word) he should not teach music—especially in our schools. Such a person only serves to negate the purposes of music and drive potentially eager students away.

Stylistic awareness and the discriminating taste, which come with a maturing and superior musician-

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**Journal of Research in Music Education.** Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. When included with special active membership dues, \$2.00.

**State Music Education Periodicals.** Official magazines of the respective federated state and territorial units of the MENC. See complete list in current issue of Official Directory. Copy on request.

## BIBLIOGRAPHIES

**Films for Music Education, Handbook of 16 mm.** See under "Films."

**Music Education Materials—A Selected Bibliography.** A Music Education Research Council report prepared by a special committee under the chairmanship of Earl E. Beach. Published as an issue of the Journal of Research in Music Education. Vol. VII, No. 1, 100 pp. Paper cover, sewed binding. Single copy price, \$3.00; with 1959 JRME subscription (2 issues), \$3.75. Available January 1959.

**Present-Day Music, An Examination of.** A selected list of early grade piano material, books and recordings. 1954. 10 pp. and paper cover. 30c.

**Research Studies in Music Education, Bibliography of.** 1932-1948. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp. Paper cover, sewed binding. \$2.00.

**Research Studies in Music Education, 1949-1956, Bibliography of.** Prepared by William S. Larson. Published as the 1957 Fall issue of the Journal of Research in Music Education. Includes more than 2,000 titles not contained in Mr. Larson's 1932-1948 compilation. 1958. 165 pp. Paper cover, sewed binding. \$3.00.

**String Teachers, Bibliography for.** See under "Strings."

## PIANO IN THE SCHOOLS

**Keyboard Experience and Piano Class Instruction.** (Piano in the Classroom.) A guide and aid for all who are concerned with teaching or curriculum planning. Edited by William R. Sur. 1957. 48 pp. and cover. \$1.00.

**Music Begins with the Piano.** An illustrated brochure presenting opinions of leading educators regarding the importance of piano in music education. MENC Committee on Piano Instruction in the Schools, Robert Pace, chairman. 1958. 8 pp. and cover. 10c.

**Piano in School.** A memorandum for administrators, teachers and parents by Raymond Burrows. 1949. 16 pp. 25c.

**Piano Instruction in the Schools.** Report and educational analysis of a nation-wide survey of piano instruction in the schools. 76 pp. Illustrated. 1949. Paper cover. \$1.00.

**Teaching Piano Classes, Handbook for.** A valuable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

**Traveling the Circuit with Piano Classes.** School superintendents, directors and teachers tell how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

## STRINGS

**String Instruction Program in Music Education, The.** A series of reports issued by the MENC Committee on String Instruction in the Schools, Gilbert Waller, general chairman.

**String Instruction Program No. 1 (SIP I).** Chapters: (1) The Importance of Strings in Music Education. (2) String Instrument Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing as Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools. 1957. 24 pp., cover. 75c.

**String Teachers, Bibliography for (SIP II).** Albert Wassell and Walter Haderer. 1957. Planographed. 16 pp. and cover. 50c.

**String Teacher and Music Dealer Relations and Problems (SIP III).** By John Shepard and Subcommittee. 1957. 12 pp. and cover. 50c.

**Recruiting Strings in the Schools (SIP IV).** By William Hoppe and Subcommittee. 1957. Planographed. 7 pp. and cover. 50c. In same pamphlet with SIP V.

**Interesting String Majors in Music Education (SIP V).** By Gerald Doty and Subcommittee. 1957. Planographed. 8 pp. Included in pamphlet with SIP IV, which see for price.

**Why have a String Program? (SIP VI).** By Markwood Holmes and Subcommittee. Planographed. 7 pp. and cover. 50c. Included with SIP VII.

**Selection and Care of a String Instrument, The (SIP VII).** By Frank Hill and Subcommittee. 1957. Planographed. 8 pp. Included with SIP VI, which see for price.

**Double Bass Playing, Basic Principles of. (SIP VIII).** By Edward Krolick. 1957. Planographed. 14 pp. and cover. 50c.

**Cello Playing, Basic Principles of. (SIP IX).** By Louis Potter, Jr. 1957. Planographed. 14 pp. and cover. 50c.

**Violin Playing, Basic Principles of (SIP X).** By Paul Rolland (String Instruction Program X). 40 engraved examples and illustrations. 1958. 64 pp. and cover. \$1.50.

## COMPETITION MATERIALS AND MUSIC LISTS

**Adjudication, Standards of.** This is the completed section on adjudication of music competition-festivals in preparation for the NIMAC Manual on Interscholastic Activities in Music. 1954. Mimeographed. 9 pp. and paper cover. 25c.

**Official Adjudication Forms.** Entirely new special forms for each of 17 contest categories for use in 1959 competitions and festivals. (National Interscholastic Music Activities Commission of MENC.) See complete listing below.\*

**Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups.** Prepared by NIMAC. 1958. 48 pp. and cover \$1.50.

**Selective Music Lists for Instrumental and Vocal Solos, Instrumental Ensembles.** Prepared by NIMAC. 1957. 96 pp. and cover. \$1.50. (Vocal ensembles are not included.)

**Sight Reading Contests.** Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. NIMAC, 1954. 14 pp. and paper cover. 25c.

\***Official Adjudication Forms.** The forms listed below are new with one exception (Student Conductors). Three of them, Instrumental Ensemble—String (SIE-15), Choral—Small Ensemble (VE-16) and Marching Band Inspection Sheet (MBIS-17), represent categories not previously available. The others are thoughtful revisions of previously existing forms. Printed on a variety of colored paper, the new sheets are also punched for loose-leaf filing. The forms have been considerably simplified and all statistical data is concentrated in one section. The Marching Band Inspection Sheet provides on the back a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance. Band directors may wish to use these forms for their weekly inspections. Teachers will find even more classroom uses for others of the new forms than was true of the older ones.

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ship, are the only sound bases for improved standards of the repertoire. Again, this is a responsibility of the conductor and must be prepared for.

IN somewhat random fashion, I have attempted to present a picture of the intellectual, physical, artistic and spiritual demands placed on an individual as soon as he picks up a baton or raises his batonless hand. If the fundamental premise of the committee's report is true, there are not enough competently prepared musicians who are presently at the helm of our choral organizations, in the schools and colleges of our land. Otherwise the questions referring to taste and standards of performance and repertoire would not have had to be raised. There is much good; there is still too much of the mediocre; and there is some poor work being done.

AS music educators, we must do something about it. Where should the blame be placed? Is it sufficient to urge directors to use better music—to use less entertainment-type music—to urge them to consider using techniques that will tend to elevate standards of repertoire and performance? How are conductors, who fit in the categories of the mediocre or poor, to achieve these desirable goals? Well—summer workshops, splendid conferences such as those of MENC, further study at recognized institutions, private study in areas of weakness—all these are helpful, but they will not afford the total answer if basic preparations are not secure.

How can we expect that a person who has come through secondary school and graduated from college with a poor command of English will solve successfully the grave problems of choral diction? How can we expect that a person who never clearly understood fractions and who never conquered the principles of controlled rhythmic playing will be able to handle the complex metric and rhythmic problems of contemporary music (or even Brahms)? How can we expect that a musician (I use the word advisedly) with a year's course in the history of music, will be aware of and handle with discriminating taste the stylistic differences of various pe-

riods or even the stylistic differences between two composers of the same period? The answer, it seems to me, lies squarely in the laps of our schools and outworn teaching techniques. In March 1946, the MUSIC EDUCATORS JOURNAL published an article by James Nickerson entitled "Music Education Through Wartime to Peacetime." The following pertinent passage is quoted in full: "There has been a steadily increasing shortage of capable music teachers. This shortage of capable teachers cannot be remedied quickly. Sub-standard qualifications may have to be accepted for some years. It is likely that the supply will not reach the demand for at least ten years following the close of the war. A stronger recruitment program is in order. With this recruitment a constant increase in standards for certification must be sought until we secure a personnel with good basic musicianship, broad general education, adequate foundation in teaching method and the human qualities found so necessary for good teaching. A dramatization of teaching as a profession is in order. Recruitment plans will tend to bring a higher professionalization of teachers and of the profession. It is a long continuous job, but in its success lies the future of American education."

A while ago, Elmer Hintz, Supervisor of Music in the Schools of Hartford, told me of his instrumental program which now involves some 1,600 students. Of unique interest and distinctive significance is

the fact that they have embarked on a program of *card filing* students who seem to have the promise, talent, intelligence and personality necessary for successful musicianship. What a reservoir of young prospective musicians, teachers and conductors we could develop if such a program could be carried out nationally. Earmarked at the junior high level or before, they could be counseled and advised through the important years of their secondary education as to proper courses of study within the school and proper procedures in outside music studies, instead of the educational pabulum many are now receiving. We could make sure that such potential teachers and conductors would have solid and thorough information concerning opportunities in music. The tragedy of a young person with a fine voice reaching the school of music level without anybody ever having told him or her that he should study piano, could be avoided.

College-level curricula in the various areas seem sound enough for logical progression toward musicianship, but teaching techniques need dusting off and overhauling. Methods and techniques for accelerated learning which were developed so successfully by the armed services offer a fertile field for conversion to the specialized needs of music education, especially in theory and history.

IT has been twelve years since Mr. Nickerson's article was written. It is high time that we give thoughtful attention to what he said so well.

Recruiting the promising student and following him closely, from as early a level as possible, revising old techniques and developing new ones will unquestionably upset some established concepts and comfortable routines. Rumbblings of educational reform are all around us. The concern is for a more substantial diet than our students are presently receiving. Let us, then, as musicians, lift our faces to the rising sun of a new day just beginning, with a revitalized program based squarely on the conviction that a successful conductor is necessarily a fine musician. Certainly our children deserve the best leadership we can provide.

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FROM the collection of Harry Moskovits, president of the New York Flute Club, an exhibit of rare flutes will be shown at the MENC Eastern Division Convention in Buffalo from January 23 through January 27. Some of the old flutes were made about 150 years ago and are of yellow boxwood with brass keys. The collection includes flutes of various pitches and materials and shows the progress that flute design and construction have made in the past century. Artley, Inc., is the sponsor of this unusual flute display.



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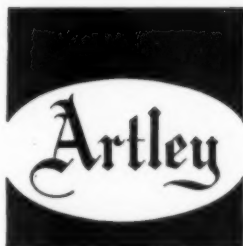
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## Emphases in Instrumental Teaching —Where Do You Stand?

### Emphasis on Tonal Aspects

Other methods seem to be oriented toward early and continuous development of tone. Material is organized around the instrument itself and its method of tone production. Initial material is simple, focusing attention on tonal matters. This simplicity finds expression in repeated notes, note values of equal length, use of patterned and sequential material, and disguised repetition. Technical problems, such as string crossing, finger spacings, and slurs, are minimized, as are notational problems. The basic orientation: Music is tone and sound; response to tone is a basic response to music and is closely related to musical ability and talent. Early and continuous tonal emphasis is most efficient and practical since the student must cope with specific problems (i.e., rhythm and notation) in terms of tone in achieving a musical result. Further it is important that the child respond to music itself rather than to notation. His natural responsiveness to tone subsequently engenders a total musical response. Tonal and instrumental awareness will develop interest in fine playing.

**Pedagogical Implications.** Student security and competence can be defined in terms of musical tone. Concern for tone (discrimination and projection) engenders both musical and psychological growth. This tonal response to music opens the way to more mature responses and a deepening understanding of the nature of music. Early musical synthesis rather than early musical analysis is the goal. This tonal orientation to music ties together the initial response of the child and teaching method.

### Emphasis on Technical Aspects

Instructional materials also find organization in technical problems centering on the nature of the instrument. Such organization is expressed in crystallized technical problems (i.e., finger strength, the fingerboard, string crossing, the fourth finger, the cello "stretch," the positions, the diminished fifth, division of the bow, bowings, slurring, et cetera). Carefully graded musical and drill material is an obvious strength of this orientation. A further expression of this point of view is the close follow-up of technical material with musical examples de-

A PITFALL of the experienced instrumental teacher (as well as of the novice) is that of teaching habitually rather than creatively and critically. This is an understandable pitfall, perhaps even expected, since such teaching frequently involves the same levels of materials and of groups year after year.

This article is a critical and analytical discussion of this problem with "emphasis-awareness" as its goal. As the reader challenges the arguments for each emphasis, so will this article be useful. In order to be specific and practical it is limited to discussion of teaching emphases as found in instructional materials, with strings as a point of departure. Implications and applications to other areas of instrumental teaching can readily be inferred and transferred. The writer assumes that emphases in instructional materials are reflected in teaching practices and that inherent pedagogical implications can be ascribed to both.

### Emphasis on Notational Aspects

Some instructional materials are organized around notational matters centering on reading of music. Emphasis is expressed in concern for the beat, counting, the note value, the pitch designation, and key and time signatures. Such an emphasis can perhaps be rationalized as follows: Students in classes must be able to read music so that they can learn together. The note and the beat unite the group making this possible. This emphasis teaches the student to respect the score and to execute it accurately. This notational accuracy further engenders ensemble feeling and interest in playing in larger groups. Organized around this area teaching instructions can be both specific and logical. Student mistakes can be described as either too long or short, too fast or slow, too high or low, or simply right or wrong. This exactness is a real strength of this orientation.

**Pedagogical Implications.** Playing hinges on mastering the specifics of the score. Mastering the parts achieves the whole since technical learning will transfer to musical situations. Musical desiderata can be precisely and adequately described in specific notational terms. The student's security and competence in playing will grow with his mastery of the score.

signed to integrate and transfer the technical situation to the musical situation. The underlying point of view: Playing an instrument is a complex thing. The process is facilitated for both student and teacher through analysis, concentrating on a single difficulty at one time. By mastering basic problems, the student learns to play. And while he must exert himself to learn, the teacher must prepare him step by step integrating learning difficulties with carefully graded musical material.

*Pedagogical Implications.* Musical results depend on transfer of learning from a problem solving situation to real music. Learning an instrument is a matter of mastering separate and specific technical problems. Through separation of technical and musical elements the student concentrates with enhanced probability of success. The student shares responsibility with the teacher for integration of technical and musical aspects. Student security and competence vary closely with his mastery of technical problems. Interest in playing grows with technical competence.

#### Emphasis on Social and Psychological Aspects

There are other methods materials that capitalize on the group dynamics of the class situation. This orientation finds expression in early use of tunes involving little technique. Notational problems are delayed through use of tunes familiar to young children. The basic orientation: Instrumental teaching begins with a selling job which must catch the interest and enthusiasm of young students. Early success is then of great importance; teaching easy tunes engenders such early success. Further, feeling for ensemble and orchestra is fostered through the psychology of "getting into the game." This approach not only develops an orchestra, but by working from the group to the individual, develops fine players as well. The natural gregariousness of children helps to achieve a balance between motivation and learning on one side, and security on the other within a wholesome teaching environment.

*Pedagogical Implications.* It is important that the child have both security and motivation in a unified social situation. Such pedagogical unity will engender early success and lessen later drop-outs. Total involvement of the child in a social situation stimulates his enjoyment of music.

#### Summary

Instrumental methods and teaching practices have been categorized and specified for purposes of analysis and to stimulate thought. All will agree that students must read accurately, must have fine tone, technical command, and should enjoy playing. Further, it is clear that teaching practices may be logical, specific, disciplinary, experimental, creative, permissive, non-permissive, imaginative, et cetera. Individual teachers may, in fact, display any or all of these as attitudes. Perhaps, however, an "emphasis-awareness" can be helpful (1) to understanding methods books in particular and teaching

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practices in general. Further, such understanding can be instrumental in (2) organizing one's teaching, and in (3) defining one's point of view and identifying one's strong points. But it is well to remember that while a point of view is requisite to organized teaching, it is easy to develop programs with simultaneous strengths and weaknesses as a result of habitual emphasis teaching.

—JOHN C. COOLEY, Assistant Professor of Music Education, Ball State Teachers College, Muncie, Indiana.



## I Got an F In Music or Musings of a Seventh Grader

I got an F in music last time. Mom asked me how come, and I said, "I dunno." She said I oughtta know, but I don't, really.

She said, "Don't you like music?" and I said, "Not much." But she said that didn't matter. I still didn't hafta get an F in it. She said, "Do you do what the teacher tells you?" and I said, "Sure, but a lot of it is awful silly."



We do an awful lot of silly things in music, and some of it don't have anything to do with music. Like one day we wrote out something she called a "treble clef." We had to practice and practice it so's we could write it perfectly. I never could get the tail curved right on mine. So's I had to keep on writing them. That was okay, though, because the kids that got them right had to turn right around and start drawing "alto clefs," and they're harder yet.

And then one day she asked us what kind of music we like. I told her my favorites were "Beautiful Brown Eyes," "No Letter Today," and "Tennessee Waltz." She didn't like that much—looked at me like I was a dirty word. Seems like she don't like no composer unless he's dead. I told her one time that Hank Snow is dead, and he wrote an awful lot of good songs, but she didn't like that either.



Then she does all this business with the records. Like she plays this record and we're s'posed to know what it is, and hold up our hands when we hear something coming back, or something like that. This is called "music appreciation." The records are so scratchy you can't hardly hear them. Most of the kids just wait for someone else to put up their hand first. Johnny Michaels, he just waits till the teacher's face gets all smiled up, and that's the place to hold up your hand. He never misses.

And those key signatures. Boy, they're a pain in the neck. We hafta study and study those. One day she asked, "If you're in the key of C and want to go one tone higher, how do you do it?" I waved my hand—this was something I knew. No one else did, either. I told her you put a capo on the second fret. She looked at



me real disgusted like, and said she never heard of a capo. I started to explain it, but she told me to shut up, and then went on something about adding and subtracting sharps, or something like that.

+

Then there was the time she said she wanted us to find the "beat" of the music. She put this record on, and I started patting my foot right with the music. Then I guess she was afraid we'd miss it, 'cause she started clapping her hands so loud I couldn't hear the music. It was kinda pretty, too, what I could hear of it.

Every now and then we do get to do a little bit of singing, but we hafta do so much stuff beforehand it's hardly worthwhile. We hafta sit up straight and put both feet flat on the floor. I asked her what our feet had to do with our singing, but she wouldn't answer me. Then she talked about "producing a singing tone" and "singing up in the top of your head." I asked Johnny Michaels how you sing in the top of your head, but he didn't know either. Then teacher bawled us out for talking. Then she sang the song for us a line at a time, till I thought she never would finish that song. Finally she said we could sing it through on "loo." I don't know what this "loo" business is, and why we can't sing the words. After we sang it through a few times on "loo," then we sang it on syllables. Then she told us if we could sing it through on syllables, next time then we could sing the words. It hardly seems worth all the trouble.

Sometimes she tells us we're gonna have a special treat, and hear a "really great singer." She gives us all this big buildup, then she plays a record of someone singing in one of those awful yelling, screeching opera voices. Last time Johnny Michaels and I started making faces and acting kinda silly about those old opera singers, and teacher kept us in.

+

My dad says I'm the most musical one in our family—says I'm just like his dad. He says Granddad used to sit and sing ballads by the hour, and play his guitar. Granddad knew more songs than anyone. Dad got Grandad's old guitar out and taught me how to play some chords. Now lots of times in the evening I get the guitar out and play, and we all sing. One night we were singing "Possum Up a Gum Tree," and my mom said she just couldn't sing that high, so I played it lower. Sometimes we sing the old songs like Granddad used to sing, like "Gypsy Laddie," and "The Frozen Girl." My mom says I've got the sweetest voice she most ever heard, and when I sing "Barbara Allen" I sometimes see her wipe her eye with her apron.

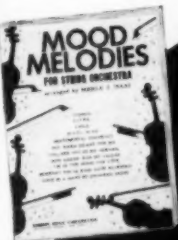
My mom says it's funny, I'm so good in music, yet I got an F. She says the way I sing and play the guitar I oughtta be able to get an A. I don't know. Somehow the music in school just isn't like music at all. I sometimes wonder why they even call it music!

—MARY E. ROOF, 197 Centre Avenue, Apt. 1, New Rochelle, New York.

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## Wanted: Teachers Who Have a Strong Affinity for Music

THE public schools of the United States are undergoing more rapid changes than at any time during the history of education in this country. This situation has been brought about by scientific advances which a few years ago were beyond the imagination of man, by an increase in population, the like of which has never been seen before, by an era of economic prosperity which surpasses anything in the history of the world, and by a gradual, cultural maturing of a nation which has outlived its infancy and has reached adolescence.

In the present stage of development, we no longer question whether music has a unique part to play in the education of the nation, but we question by whom, and how this process can be achieved most effectively. It becomes more and more obvious that a large measure of the success achieved by the public school student is due to the ability and understanding of the music teacher. Therefore, it becomes extremely important to identify those characteristics and qualities which make for success, with the teacher of music.

Further, it becomes increasingly obvious that if music is to make its unique contribution to the development of the individual, the scope of the music program must encompass the abilities of all of the children of all of the people. As a result, it is necessary to set up a program which meets the need of the near genius, as well as the need of the very limited individual. It means setting up sufficient numbers of classes in all areas of learning in music in order to effectively meet this need. It undoubtedly means some grouping in accordance with ability and some selectivity based on the range of ability found in the school today. It means using music as a tool applied to the student, raising him to a state of cultural development and appreciation commensurate with the highest level of aesthetic and mechanical ability which he possesses.

To this end, we need teachers in sufficient number and quality to achieve the goals of music education. The day in which a colorful marching band represented a good music program has passed. The day when music is limited to only the select few is passing. We have arrived at the time when the adequacy of the music program is judged by whether it meets the social and cultural needs of the mass of pupils in a framework which permits the fullest possible achievement by all. We need to think of ourselves as an important force in society which can contribute greatly to the world's moral, ethical, and social foundation, in which everyone participates according to his ability. What kind of a teacher, therefore, must we have in the school of today and tomorrow?

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Basically, this teacher must have learned the tools of his trade to the degree that he is able to use them most effectively as they apply to people. He must be constantly growing in his own ability

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in order to cope with the growth of his students. He must be ever alert to the world and must recognize change as he attempts to build within his students a cultural structure which will effectively assist them to maintain a wholesome living amidst the pressures of the world in which they live. Therefore, he must be a teacher who can use music as a force to provide his student with the personal stability and security so necessary for existence in a bewildering, rapidly-changing environment. To achieve this goal, he himself must be a master of his profession, with understanding, pride, and appreciation for the student as a person. He must recognize that music education is not limited to the singing of the student in the choir, or to the playing of the instrumentalist in the band, but it must be the power which each individual develops which makes him seek further growth as an exciting adventure throughout his entire life.

The school music teacher cannot afford to be a narrow specialist. He must recognize that all phases of music do not touch each person, but that for each person there is at least one phase of music which will help him achieve his maximum growth. He must work hand in hand with the other members of the music staff in an effort to place each student in his proper learning environment, and place cooperation and evaluation above any desire to promote his particular segment of the program.

Wherever possible, the teacher should work in his major musical area, yet be prepared to cooperate and work with any other segment of the program. Further, he must recognize the need for working cooperatively with teachers of other areas in the curriculum, in an effort to give each student the best possible broad education. This cooperation implies the need for helping other teachers understand the purpose, mechanics, and methods of his program. He must be interested in the entire school program, correlate his efforts with it, and must understand thoroughly the part his work plays in the larger configuration. He must learn to become a member of the team, recognizing that the nature of his activity gives him more public recognition than most teachers command.

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One of the great gaps in the music program today is the lack of vision on the part of the music teacher who does not know where he is going in the educational plan and therefore lacks a defined goal. The music program must be organized to conform to the best educational practices as stated in the *Child's Bill of Rights in Music*:\* "Every child shall have an opportunity to grow in music appreciation, knowledge, and skill through instruction equal to that given in any other subject." Equally important, the teacher must operate through normal school channels, recognizing that the school authorities, as well as the public,

\*Music Educators National Conference, *Child's Bill of Rights in Music*, Washington, D. C.: The Conference, 1950.

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have a right to expect the highest possible moral standards on the part of professional people in this respect.

An administrator has the right to expect the music teacher to be professional in every respect. The teacher should not require close supervision and direction, should not regard himself as an employee, should learn to take full responsibility for the results of his efforts and actions, should continually seek self-improvement and contribute to the knowledge of his profession, should respect the confidences of others and be loyal to his fellow workers; should meet his professional obligations and adjust his grievances through proper channels, should be proud of his profession and sensitive to the problems of his co-workers, should not advance at the expense of others, and should have as his chief goal a desire to render the best possible service. This, then, is the teacher we want to employ to carry on the important work of music education in the schools.

—OTTO F. HUETTNER, Principal, South Side Junior High School, Sheboygan, Wisconsin; LESLIE W. JOHNSON, Superintendent of Schools, Sheboygan, Wis.



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MUCH has been written about the beginnings of public school music in New England, and justifiably so. However, an early system of music education existing in this country in the Dutch schools of New Netherland has been almost totally ignored. If the teaching of music in these schools cannot be said to have furnished a *prototype* for music education, it must be admitted that there is enough evidence to prove that recognition of music in the Dutch schools in this country as a *predecessor* to most music teaching in the schools of this country is warranted.

Not only was music teaching regularly scheduled in these schools, but the schools themselves are often referred to as models of public education, the likes of which were not seen again in this country until many years after the English had succeeded the Dutch as sovereign in what is now New York.

The Dutch control of New Netherland lasted only about forty years. It is generally agreed that there was a licensed schoolmaster in New Netherland at least by 1638. William Heard Kilpatrick<sup>1</sup> points out that the school teacher's contract required the same procedure for schools as was required in Holland. In Zeeland in 1583, this included the rule that masters must exercise their pupils on certain hours daily or weekly in the singing of the Psalms, to the end that they might help to sing them well in the church meeting. It is also noted that the parish schoolmaster was generally also

<sup>1</sup>William Heard Kilpatrick, *The Dutch Schools of New Netherland and Colonial New York*, Washington, D.C.: Government Printing Office, United States Office of Education, *Bulletin*, 1912, No. 12, pp. 239.

<sup>2</sup>From Daniel J. Pratt, *Annals of Public Education in the State of New York from 1626 to 1746*. The Argus Company, 1872, pp. 65-67.

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the leader of the congregational singing. An actual contract with a Dutch schoolmaster in Flatbush, New York, in 1682, specified that "The evening school shall begin with the Lord's prayer, and close by singing a psalm."<sup>22</sup>

The schoolmaster was almost universally known as the *voorzesser* (reader, clerk), and *voorsanger* (precentor, or chorister).

The instructions and rules for one Evert Pietersen, schoolmaster, drawn up by the *Burgonassers* of New Amsterdam, included: "Before school closes he shall let the pupils sing some verses and a psalm." Abraham de la Not, who was probably master of the school of the New York Reformed Dutch from 1686 until his death in 1702, left an estate which included the following books which were probably used by him as textbooks in his school:

- 14 catechism books
- 32 song books
- 13 books of Golden Trumpets

Kilpatrick says that the catechism books were likely the simple Heidelberg catechisms, which were universal in the Dutch schools. The song books were probably metrical psalms, quite possible St. Aldergonde's *The Golden Trumpets* would seem to be a song book. Thus the materials for the instruction of music.

Not only were psalms sung at the close of each day, but also, on Saturday morning, the last hour was given to learning the music for next day's church service.

Daniel Bratt, called to the mastership of the Dutch church school in New York in 1749, is referred to as the "chorister at Catskill," another indication of the prominence of the art of music in school teaching.

As late as 1755 the New Amsterdam Dutch hoped to bring over a Holland master to add prestige to their school and at the same time increase their hold on the Dutch language in preference to the English. The qualifications demanded in such a person were that he should "understand the art of singing, have a voice to be heard, and have the gifts to instruct others in the art."

A final note of interest in the musical activities of the Dutch Schools concerns the fees that the *voorsanger* could charge for teaching singing. Mr. Welp, who arrived on November 9, 1755, was allowed to claim for his instruction of the children per quarter: "for reading only, five shillings; for reading and writing, eight shillings, and six pence for pen and ink; and ten shillings for cyphering; and six shillings for those who learn singing."

Had the Dutch not held tenaciously to their own language, and had they given instruction in English as well as in Dutch, it is likely according to Kilpatrick, that New York City would have gained a full hundred years in the development of its school system. It is not unreasonable to assume that this gain would have been reflected in music education also. Who knows but what New York City might have secured for itself a place in early music education history surpassing that of Boston?

—CARLTON E. WEEGAR, *director of music, Gouverneur Central Schools, Gouverneur, New York.*

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## Education for Individual Living

THE IDEA of Mark Hopkins on one end of the log and a student at the other sums up an ideal of one school of educational thought. It is, however, an ideal from which we are moving away, through force of circumstance, with ever increasing speed. Public education is now a volume operation, a colossal machine which produces members of an ever more crowded society. A standardized commodity, labeled "American 1958" is emerging from the process. In one way, it is a good product, fairly well conditioned to crowd life and regimentation. According to present standards, and in spite of criticism to the contrary, it has reasonable skills in the various common studies, reasonably good attitudes and appreciations, and a dim knowledge of its future path. There is even cause to hope for some improvement as more is learned about the educative process. But it is a standardized product and herein lies one problem of the future.

Automobiles and refrigerators are products of volume operation, also. They do the job for which they are constructed not because of care lavished on each one by some individual workman but because the process has been carefully planned. They are the result of engineering know-how. If there were a science of "educational engineering," and if it were comparable to the other sciences, we might look forward to a constantly improving end result, perhaps to new models every year. But even if educators and public could agree on both ends and means, there is still the matter of individuality which must be taken into account, for we learn as individuals and not as groups.

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Educational engineering can and will improve both methods and materials. It will make use of the advances of science to solve many of the problems created by mass and size. And it will attempt to help the individual find himself by providing time in the crowded curriculum for those studies which enable a person to know himself. It must do this or face the tragic spectacle of a growing number of lost souls who bounce back and forth between a mindless job and an even more mindless recreation. Education must begin to work at the problem of the immature adult who doesn't know himself as a person but only as a unit in an assembly line. It must recognize that the future holds more and more of that leisure time we used to talk about training for. It must again teach *what to live for* as well as how to make a living. It must reaffirm its belief in the value of the individual. It must help him to realize that he has a dual role to play: as a socio-economic unit, and as a separate individual.

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ervation of the integrity and dignity of the individual. Even among the musically or artistically illiterate there is the suspicion, perhaps envy, that here is something closer to God, here is a clue to significance.

Education must make a greater effort to take into account the fact that there has never been a time when so much has been available to so many. We are surrounded by mountains of print and engulfed by oceans of sound. Thousands of people today earn their livings by working with mass communication media including printed matter, advertising art and music on television and radio. The music, the art and the words with which they work are losing their meaning. They convey little of the reality of life because they are common, and life should not be so. Like the words, music and art are tired, overworked and cliché-laden. They have lost their ability to intensify, to interpret and to purify. If one of the functions of the arts is to help relieve the pressure of social restraints, then the arts must be allowed to reach the inner places of the mind and soul. And this they cannot do if they must penetrate beneath layers of surface calloused through over-exposure to the sounds and sights on every side.

The sameness of these sounds and sights is cause for deep concern, for we tend to become more and more alike as we are subjected to them. There is never a letup in the bombardment by commerce, and we are becoming so conditioned that we are lost without the stimulation of these externals. We are afraid to face ourselves in the absence of the sound and fury. We begin to measure by the shoddy standards of daily contact with the salesman's world. We begin to worship at the shrine of mediocrity and become more reluctant to admit the possibility of higher moral, spiritual and artistic standards. Men are no longer marching to the rhythm of an individual drum because the noise of a whole corps of drummers is overpowering.

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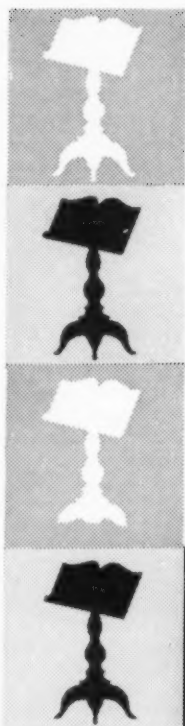
Public education is being asked to do an almost impossible job. It is succeeding surprisingly well in one phase—the turning out of socio-economic units, people who fit into the machine somewhere. It may be doing less well in the development of individuals with an appreciation of life outside the social, commercial areas. The things of the spirit and the imagination are being shouldered aside in the rush for material success. Unlike Walt Whitman, who was "moved by the exquisite meanings," we hear "the volumes of sound merely." Educators and the public alike have become infected with the idea that all learning is measurable. If it cannot be proved mathematically there is reason to doubt its validity. There are areas which resist measurement and in which progress shows only in reactions to daily living. No one can yet tell what takes place inside the individual who has been taught to hear a Brahms symphony, to read a Shakespeare sonnet or to really see a great painting. Great art of any kind partakes of the good, the true and the beautiful and it gives meaning to the

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Designed to enrich the listener's enjoyment and understanding of music, so that he can better analyze, evaluate and appreciate the music he hears. The approach leads from impression, to evaluation, and insight into the qualities and structure of music. It orients the reader in theoretic, stylistic, and historic aspects of music, stressing the relation between musical techniques and expression.

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living of each individual life. The person who can truly participate on this level has achieved a measure of self-realization.

There has always been war for the possession of men's minds. At an accelerated tempo and with increasing fury this war goes on. The pressures and forces of society do battle for the mass mind with all of the latest attention-getters. There is no defense except in the development of persons armored by a lengthened perspective and trained to discriminate among the values placed before them.

Ours will be an adolescent society with shallow values so long as emphasis in public education is on preparation for economic competency to the detriment, if not exclusion, of the cultural subjects. It is an excellent thing to be trained to make a living, to type, to be a handyman around the house, to handle family finance and to maintain good physical health. But how much time is left for the "impractical" studies, language, literature, music and art courses? These are no less important in the total scheme and they do not belong on the periphery of the curriculum among the so called frills and fads. They cannot be absorbed through "shotgun" courses in the arts or in a ten-week survey of world literature. They require participation; immersion rather than exposure. Their greatness lies in the fact that they are accessible only through effort. The rewards of study lie in deep-

ened insights, in keener delight, in the development of a personal equilibrium and a sense of balance against the irrational urgencies of our time. Those great works of man's mind can raise us for a moment to the plane where things of the spirit are real and immediate.

One of the broader aims of education is to give man a sense of values. The growth of this sense of values is very likely to be stunted and will certainly be narrowed unless some thought is given to man's emotional and spiritual development as well as to his socio-economic competence. Literature and the arts can bring to man a sense of fundamentals, a capacity to relate things to each other and to keep them in their proper places. They can contribute to the development of a critical turn of mind and a sense of proportion. They have form—form which is an integral part of their being, and they give to those who study them some aid in the perception of patterns in the life around them. They have the unity which is achieved only in man's greatest efforts. They catch and hold the highest truths man has yet visioned. Literature and the arts are universals and therefore deserving of an honored place in the curriculum.

—**TRUMAN HUTTON**, instrumental music supervisor, Division of Secondary Education, Los Angeles City Schools, Los Angeles, California.



**THE NATIONAL EDUCATION ASSOCIATION CHORUS.** Pictured here while singing for the first official event scheduled in the new auditorium of the new headquarters building of the NEA, December 22, 1958—the occasion of the annual NEA Employees' Recognition and Service Award ceremony. Some of the awardees are shown on the platform. At speakers' table, left to right: NEA executive secretary, William G. Carr; Edwin W. Davis, associate secretary of the National Commission for the Defense of Democracy through Education, and chairman of the NEA Staff Organization's Recognition Committee; Herbert R. Brown, NEA director of personnel. At the right rear is the recently appointed NEA deputy executive secretary, Lyle W. Ashby, who received a 30-year award.

Twenty NEA departments and divisions are represented in the choral group. Seven of the members, including conductor Gene Morlan, are from the MENC staff. Fully half of the singers are also instrumentalists—string and wind players, organists, pianists. The chorus accompanist was singing at the time the picture was made, instead of at the piano, which is just visible at the right. (The Steinway was the gift of the NEA Staff Organization.)

The chorus is a participant in the musical program arranged for the dedication of the new NEA headquarters building February 8-10, 1959.



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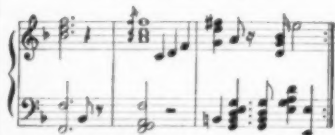
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**Adjudication.** See "Competition Materials and Music Lists."

**Administration.** See "Supervision and Administration."

**A F of M—Code with.** Adopted 1947 by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. Single copy free. Quantity prices on request.

**Afro-American Music.** A brief analysis of the sources and development of jazz music, with a historical chart devised by author William H. Tallmadge. 1957. 8 pp. 25c.

**Awards.** See "Grants and Awards."

**Balance in Education, Let's Keep Our,** by Lyman V. Ginger, president of the National Education Association of the United States. 1958. Four-page leaflet. Single copy 5c; dozen 35c.

**Basic Concepts in Music Education,** published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, prepared by a committee representing the MENC and the NSSE, Thurber Madison, chairman. 1958. 375 pp. Paper cover \$3.25; cloth \$4.00. Send orders to University of Chicago Press, 5750 Ellis Ave., Chicago 37, Ill.

**Bibliographies.** See under heading "Bibliographies."

**Business Handbook of Music Education.** A manual of business practice and relations for music educators. Published by the Music Industry Council. Single copy free to any music teacher or student of music education. Send requests to the MENC.

**Careers in Music.** A useful four-page brochure jointly sponsored by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Available from the offices of any one of the three organizations. 1956. 4 pp. 5c single copy. Lots of 25, \$1.25; 50, \$2.00; 100 or more, \$3.00 per hundred. Prices include postage.

**Careers in Music Teaching.** See "Your Future as a Teacher of Music in the Schools."

**Child's Bill of Rights in Music, The.** Interprets what is meant by the MENC slogan, "Music for every child; every child for music." Adopted as the official resolutions of the MENC at its 1950 biennial convention. Four-page leaflet. 1 copy free. 100, \$2; dozen 35c.

**Classroom Teacher, Musical Development of the.** Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus; suggests ways whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

**Codes.** See "A F of M," "National Anthem."

**Community Music.** See "Music for Everybody."

**Competition-Festival Materials.** See under heading "Competition Materials and Music Lists."

**Conductors, Student.** See "Student Conductors."

**Construction and Equipment.** See "Music Buildings, Rooms, Equipment."

**Evaluation of Music Education, The.** Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the MENC Commission on Accreditation and Certification in Music Education in cooperation with the National Association of Schools of Music and American Association of Colleges for Teacher Education. Planographed. 1953. 17 pp. 20c. Quantity prices on request.

**Films, An Alphabetical Listing of 16mm. Music.** 1958. Mimeographed. 48 pp. 50c. See "Handbook on 16mm. Films for Music Education."

**Four and Fives, Music for.** Prepared for Commission IV (Music for Pre-school, Kindergarten and Elementary School by the Nursery and Kindergarten Committee, Beatrice Landeck, chairman). 1958. 32 pp. paper cover. 75c.

**Grants and Awards in the Field of Music, Educational.** Prepared by Everett Timm. A directory of assistance, awards, commissions, fellowships and scholarships. 1957. Planographed. 43 plus 2 pp. and cover. 50c.

**Group Activities, Guiding Principles for School Music.** Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Contest and Activities Committee of the National Association of Secondary-School Principals, and MENC. 1957. 8 pp. 25c.

**Guidance Information.** See "Careers in Music."

**Handbook on 16mm. Films for Music Education,** prepared by Lilla Belle Pitts, 1948-51. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. Included: "An Alphabetical Listing of 16mm. Music Films," 1958 report of Committee on Films, Film Strips and Slides, Earl Houts, chairman. Prepared for Commission IX (Music in Media of Mass Communication). 48 pp. Total price, \$1.50.

**Higher Education, Music in,** by Robert A. Choate. Information concerning positions open in the music profession and opportunities in the field of music education. 8 pp. Single copy 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

**International Understanding? How can Music Promote.** Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article published in *The Bulletin of the National Association of Secondary-School Principals*, December 1956. 8 pp. 50c.

**Music Buildings, Rooms and Equipment.** Completely revised and enlarged edition of the former Music Education Research Council Bulletin No. 17. Prepared by the MENC Committee on Music Rooms and Equipment, Elwyn Carter, chairman. 1955. 96 pp., looseleaf, 113 illus. \$4.50.

**Music Education in a Changing World.** Report for the Music in American Life Commission on Music in the Community, Max Kaplan, chairman. 1958. 60 pp. and cover. \$1.00.

**Music Education Materials.** See under heading "Bibliographies."

**Music Educators Journal.** See under heading "Periodicals."

**Music for Everybody.** A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations. 64 pp. Paper cover. 1950. \$1.00.

**Music in American Education (Source Book II).** Current handbook and guide for music educators and students of music education. Edited by Hazel Nohavec Morgan. 1955. 384 pp. Flexible board cover. \$4.75.

**Music Lists.** See "Competition Materials and Music Lists."

**National Anthem of the United States of America, The Code for the.** Recommendations applying to all modes of civilian performance of The Star-Spangled Banner. Printed in a four-page leaflet with the authorized "service version" in A-flat (words and music). Single copy free; per dozen copies, 35c; per hundred, \$2.00.

**Piano Instruction.** See under heading "Piano in the Schools."

**Pre-School and Kindergarten.** See "Fours and Fives, Music for."

**Program for Music Education, Outline of a.** Prepared by the Music Education Research Council and adopted by the MENC at its 1940 meeting. Revised 1951. Four-page leaflet. 5c. Quantity prices on request.

**Public Relations, The Music Teacher and.** Prepared for Commission III (Music in General School Administration) by the Committee on Public Relations in Music Education, Edward J. Hermann, chairman. 1958. 48 pp. Paper cover. \$1.00.

**Research in Music Education, Journal of.** See heading "Periodicals."

**Secondary-School Curriculum, The Function of Music in the.** Treatise representing a cooperative enterprise of two departments of the NEA—the National Association of Secondary-School Principals and the MENC. 1952. 60 pp. \$1.00.

**Secondary Schools, Music Education in the.** Recommendations pertaining to music in the secondary schools. (Report of the Activities Committee of the Commission on Secondary Schools of the North Central Association of Colleges and Secondary Schools. Adopted 1951.) 12 pp. 15c per copy.

**Singing in the Schools.** Three monographs by Helen M. Hosmer, chairman. Titles: "Small Vocal Ensembles," "Assembly Singing," "Choral Music in the Junior High School and Its Relation to the Adolescent with Particular Reference to Boys' Voices." 1958. 32 pp. and cover. 50c.

**String Instruction.** See under heading "Strings."

**Supervision and Administration in the Schools, Music.** A report of the Music Education Research Council (Bulletin No. 18), 32 pp. 1949. 50c.

**Student Conductors.** Includes sample of written test for student conductors. 1957. 3 pp. Single copy 20c. Quantity prices on request.

**Your Future as a Teacher of Music in the Schools.** Valuable source of information for high school counselors and students considering music teaching as a vocation. 1954. By William R. Sur. 8 pp. 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

Order from Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington 6, D. C.

## The Case for Jazz in General Music

EDUCATORS agree that the junior high school years should be an exploratory period—that the program should be varied enough to cater to the individual differences found at this level. However, just what should be included in the curriculum and how the material should be handled is left to the discretion of the individual instructor. Most educators realize that in such a curriculum the music program devotes many useless hours to matters of little contemporary interest and less to matters of enduring interest.

One of the aims of the junior high school program is to develop the child's understanding of the various forms of classical music. But in an attempt to motivate interest, the teacher can make use of the popular music of the day.<sup>1</sup> Much of this music is not only ephemeral, but often inane. Why not use a form of music which is not only popular and contemporary, but also of lasting significance? Jazz, for instance, could be employed to serve as the motivating force in the teaching of the classics.

The teacher can show, through the elements of melody, harmony and rhythm, the differences between jazz and classical music. The basic elements of jazz—syncopation and improvisation—can be taught with facility because children are familiar with them. When the rudiments of jazz are understood, the teacher could then proceed to explain the development of jazz through the styles which have been in vogue from Dixieland to "progressive jazz."

+

Having established an understanding and appreciation of jazz, the instructor could then use this knowledge as a pivot point in teaching the classics. For example, he can play a jazz piece such as Sidney Bechet's *Summertime* and ask what instruments are being used. Responses will indicate that the children are familiar with the instruments.

From this point it is not difficult to explain the instrumentation of the classical orchestra. Then the teacher can emphasize something even more important than the instruments of the classical orchestra—the difference in the kind of tone produced.

And finally, the teacher can show that the scores of a classical composition are always adhered to, and that the difference in renditions are in the interpretation. With jazz, on the other hand, the artists improvise the music.

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In summary, it would seem that the inclusion of the teaching of jazz in the junior high school general music program would not only cultivate a knowledge of what many consider the only true American art form, but it would also provide a starting point for several other areas in the music curriculum. Since jazz is so basically American, its whole growth and development are part of the history of the United States. Thus, it seems that

<sup>1</sup>Frances M. Andrews and Joseph A. Leeder, *Guiding Junior High School Pupils in Music Experiences* (New York: Prentice-Hall, Inc. 1953), p. 87.

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one can hardly teach jazz without showing the social, economic and cultural trends in the country which cause jazz to develop.

—BERNICE J. LANKHORST, director of music, Abington, Massachusetts.

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## New Adjudication Forms

The forms listed below are new with one exception (Student Conductors). Three of them, Instrumental Ensemble—String (SIE-15), Choral—Small Ensemble (VE-16) and Marching Band Inspection Sheet (MBIS-17), represent categories not previously available. The others are thoughtful revisions of previously existing forms, some of which have seen little change from the first sheets prepared in the 1930s by the Committee on Adjudicating of the American Bandmasters Association. Printed on a variety of colored paper, the new sheets are also punched for loose-leaf filing. The forms have been considerably simplified and all statistical data is concentrated in one section. Three of those for large groups contain lined space on the

back for additional comment. These same three sheets are also provided with a detachable section for the adjudicator's private comments to the director. The Marching Band Inspection Sheet provides on the back a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance. Band directors may wish to use these forms for their weekly inspections. Teachers will find even more classroom uses for others of the new forms than was true of the older ones.

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	<b>SC-4</b>	<b>STUDENT CONDUCTOR</b>
	<b>MB-5</b>	<b>MARCHING BAND</b>
	<b>DM-6</b>	<b>TWIRLING—SOLO OR ENSEMBLE</b>
	<b>V-7</b>	<b>CHORAL—LARGE GROUP</b>
	<b>SRV-8</b>	<b>SIGHT READING—CHORAL</b>
	<b>VS-9</b>	<b>VOCAL SOLO</b>
	<b>PSEBO-10</b>	<b>PERCUSSION SOLO AND ENSEMBLE</b>
	<b>WIS-11</b>	<b>WIND INSTRUMENT SOLO</b>
	<b>SIS-12</b>	<b>STRING INSTRUMENT SOLO</b>
	<b>WIE-13</b>	<b>INSTRUMENTAL ENSEMBLE—WIND</b>
	<b>PHS-14</b>	<b>PIANO OR HARP SOLO</b>
	<b>SIE-15</b>	<b>INSTRUMENTAL ENSEMBLE—STRING</b>
	<b>VE-16</b>	<b>CHORAL—SMALL ENSEMBLE</b>
	<b>MBIS-17</b>	<b>MARCHING BAND INSPECTION SHEET</b>



**TINY MASTERPIECES FOR VERY YOUNG LISTENERS.** By Lillian Baldwin. (Bryn Mawr, Pa.: Theodore Presser Company), 1958. 99 pp. \$2.50. Set of twenty records, List, \$31.00; School, \$24.80.

For many years Miss Lillian Baldwin has been captivating young listeners of all ages through her position as supervisor of music appreciation in the Cleveland Public Schools and in her capacity as program director for the Children's Concerts of the Cleveland Symphony Orchestra. Recently a number of her delightful and knowledgeable comments about music, as heard from a young person's point of view, have been published in book form and are now being widely used in the teaching of music in our schools. This latest addition to perceptive listening is designed for the pre-school child. There is a part which can be read aloud to the child or serve as a reader for those in early elementary grades. Another part consists of an informative "manual of facts and fancies" designed for the younger child's "listening partner." A carefully selected set of records which may be purchased individually or in sets provides the musical experience to accompany the text.

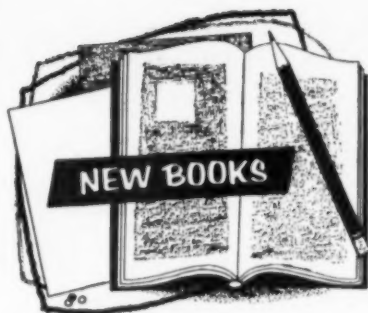
**THOMAS TOMKINS, 1572-1656.** By Denis Stevens. (London: Macmillan Company; New York: St. Martin's Press), 1957. 204 pp. \$6.00.

Three centuries remove us from that group of English composers of Elizabethan, Jacobean and Carolinian times, of whom Tomkins was a representative member. Yet his anthems are still sung and his madrigals appear on programs of singers over the range of the Western world. Somewhat less familiar are the compositions for stringed and keyboard instruments, although they may occasionally be found among collections of early English music. Undeterred by the Parliamentarians who ravaged cathedrals and estates the length and breadth of England, Thomas Tomkins composed throughout a long and fruitful life, the greater part of which was spent as organist at the Worcester Cathedral and as a member of the Chapel Royal.

Denis Stevens, professor of musicology and dean of the music faculty at McGill University is a recognized authority on early English music. He has written perhaps the first complete study of the life and music of Thomas Tomkins and has thus provided a fitting tribute to the tercentenary of the composer's death.

**THEME AND VARIATIONS: A Study of Linear Twelve Tone Composition.** By Robert Kelly. (Dubuque, Iowa: Wm. C. Brown Co.), (1949) 1958. 113 pp. \$2.75.

Let it be admitted at the outset that the author of this highly condensed outline is concerned with matters technical. In the first lesson the student is abruptly given fourteen rules which govern the construction of a theme. In the second lesson this is increased to twenty-four. The same procedure of adding rule upon rule, constructing exercise upon exercise, is followed throughout the text in consistent, logical manner. But at no point is the student introduced to music along the way (except for a final composition for string quartet by the author). One is tempted to label this approach as a sort of musical chess game but the comparison would not, I am afraid, be too apt. Any standard chess manual is invariably illustrated with brilliant examples thoughtfully analyzed. Mr. Kelly appears to see little need to do more than provide drill in note manipulation according to his rules. While it may be argued that this constitutes good discipline of a certain sort, there are those who would question whether it is a musical discipline and whether it leads, in the most intelligent manner, toward a far more crucial issue in art—the perception of meaning and/or the expression of values.



**TALKING OF MUSIC.** By Neville Cardus. (New York: Macmillan Company, 1957). 320 pp. \$3.50.

For close on to half a century Neville Cardus has written about music in the columns of one of the world's great newspapers—the Manchester Guardian. A man of varied interests—he has written a half dozen books on cricket—this warm and genial spirit brings together, in the space of several evenings' conversation, the wealth of a lifetime's association with music, illuminated by well-told anecdotes of persons and places, made joyous by flashes of a gay and sparkling wit, and enriched by thoughtful and considerate understanding. Like the fine conversationalist that he is, Mr. Cardus never labors a subject but roams casually about touching in short essays on his favorite conductors, composers, and operas, makes some keen observation on traditional versus contemporary music, and takes a healthy glance at the art of musical criticism. Underlying the whole is a philosophy of art that reflects a warm, sympathetic, tolerant, amused outlook upon life. One can browse at will among these fifty or more brief essays and almost invariably sense the breath of a free and invigorating individual. We would heartily recommend this book for your enjoyment and enlightenment.

**SCHUBERT, A CRITICAL BIOGRAPHY.** By Maurice J. E. Brown. (London: Macmillan Company; New York: St. Martin's Press), 1958. 414 pp. \$6.75.

Two considerations come together to make this study of Schubert and his works an important contribution to music and to musical scholarship. In the first place, the author is an important authority on Schubert having contributed an article on the composer in the Fifth Edition (1954) of Grove's "Dictionary of Music and Musicians," and having written an impressive work entitled "Schubert's Variations" (1954). He is a close friend and associate of the Viennese scholar, Otto Erich Deutsch, to whose endeavors in collecting documents relative to the composers' life he acknowledges indebtedness. The other factor of importance is Schubert himself, who has suffered at the hands of nineteenth-century biographers partly because of the whole romantic glow of that century, and partly because many important documents relative to his life and works have not been generally available. Brown, himself, has uncovered important information not previously known.

The net result is a first rate biography, amply documented, written with care and skill, and bringing together the results of a lifetime of devotion to the music of this great composer. It effectively combines biographical material with a sound, critical judgment and analysis of Schubert's works. Three appendices provide (1) documentary evidence with respect to the Gmunden-Gastien Symphony, (2) a list of works by Schubert not included in the "Gesamtausgabe," and (3) a complete listing of compositions in chronological order.

**DISCOVERING MUSIC WITH CHILDREN.** By Eunice Bailey. (New York: Philosophical Library), 1958. 119 pp. \$4.75.

Miss Bailey is a teacher in an English Infant's school who has provided us with an anecdotal record of the musical growth patterns which may take place in children aged four through seven under conditions where they are led to experience music without, as she says, "being taught." One discovers what is likely to happen when a coordinated use of music, poetry, art, dance and dramatic play are freely employed in encouraging the development of imaginative, creative powers in children, leading to increased grasp and perception. The easy, folk-like approach to music described in this book seems all too quickly lost in many instances as children progress up through the higher grades. Among the most valuable contributions yet to be made in music education are similar accounts under somewhat similar circumstances for older children. In her limited age group, Miss Bailey has provided a small but important book which serves to enrich the large number of "methods" which have recently appeared.

**MUSIC 4—HOW TO SING AND PRAY.** Teachers Guide by Justine Ward. Lesson Plans by Sister Rose Vincent. (Washington, D.C.: Catholic Education Press), 1958. 151 pp. \$4.50.

"Music 4—How to Sing and Pray is a fourth-grade course of study in music for Roman Catholic parochial schools. Where Miss Bailey (see above) places primary emphasis upon the encouragement of creativity in children as a means of contributing to their normal growth and development, Sister Rose Vincent and Justine Ward emphasize the forming and building of specific habits which may lead to knowledge of and adeptness in the use of notation, and a correct use of the singing voice. The one approach is free, adaptable, and designed from moment to moment to meet the interests, needs and abilities of children; the other is planned in a systematic, logical sequence so precisely that on any day of any week in the school year a supervisor would know definitely what songs were being taught in any specific grade in all the schools of his district. The one considers creative effort as of pre-eminent importance in bringing music to children; the other emphasizes facility in the performance of music sought as a major end. The two books represent two well-known but, as represented by these books, two widely differing philosophies. The reader will have to judge for himself which offers the greatest promise for children.


**YOUR SCHOOL MUSIC PROGRAM.** By Frances M. Andrews and Clara E. Cockerille. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.), 1958. 289 pp. \$4.50.

The unique feature of this book is that it presents a double look at today's music program. One of the authors is a music educator and the other a school administrator. It is a most enlightening procedure to consider the "Performing Organizations" in one chapter and then learn how "The Administrator Considers the Performing Organizations" in the next chapter. One has the refreshing experience of looking at our problems not only from "inside out" but also from "outside in" with the detachment necessary for any objective evaluation.

In the words of the authors, "As the general administrator needs to be helped to realize that music is part of education, so the music specialist needs to know that music is only a part of education." The necessity for cooperative effort, the fact that the music program cannot develop properly apart from the general program are points well taken and well developed.

The book is interesting, highly readable, and situations are discussed as they actually are, not as we hope they

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—E.J.H.

## THE CHANGING SCENE

✦ **AUSTIN A. HARDING**, honorary life president of the College Band Directors National Association, died in early December, just before he was to be honored in a testimonial at the Tenth National Conference of the CBDNA on December 19 and 20. Mr. Harding, who pioneered the college band development in this country and gave life-long devotion to the University of Illinois Bands, will be sorely missed by his many friends in CBDNA and MENC.

✦ **LYLE W. ASHBY** has been appointed deputy executive secretary of the NEA. He assumed his new duties on January 1, 1959. Formerly assistant editor of the NEA Journal, Mr. Ashby was NEA's assistant secretary for professional relations from 1948-1955, where he served as liaison officer with the MENC. He has been assistant executive secretary for educational services since 1955.

✦ **FRANK BAILEY**, for 30 years music teacher at Albany High School in New York, has retired to Clearwater, Florida.

✦ **HELEN L. BASS** has joined the staff at Chicago Musical College of Roosevelt University as an instructor in music education.

✦ **RICHARD W. BOWLES**, graduate of the University of Wisconsin and former director of Instrumental Music in the Lafayette (Indiana) Schools, became assistant director of bands, University of Florida, Gainesville, on September 1, 1958.

✦ **ALBERT EDMUND BROWN**, first president (1918) of the Eastern Music Supervisors Conference (now MEME Eastern Division), died on December 7 in Denver, Colorado, where he had been in retirement for a number of years.

✦ **THOMAS L. DAVIS**, one of last year's Olds Scholarship winners, is now assistant director of bands and percussion instructor at the State University of Iowa.

✦ **VICTOR H. HARDT** has recently become associated with the Chicago Musical College of Roosevelt University as chairman of the Music Education Department.

✦ **WOLFGANG KUHN**, formerly on the faculty of the University of Colorado at Boulder, is now associate professor of music with specific responsibility in the field of music education, Department of Music, Stanford University, Palo Alto, California.

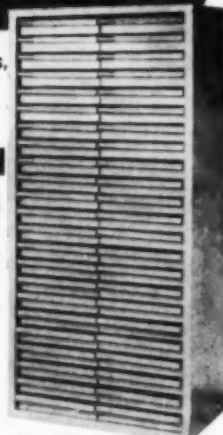
✦ **VERLE R. LARSON**, a graduate and staff member at Drake University, was appointed instructor in organ at the University of Florida, Gainesville, succeeding Claude L. Murphree, who died last June.

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1. The names and addresses of the publisher, editor, managing editor and business managers are:

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(Signed) C. V. BUTTELMAN, Managing Editor  
Sworn to and subscribed before me this 19th day of September, 1958.

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♦ **HARVEY E. MAIER**, formerly head of the Music Department, Yakima Valley Junior College, is now head of the Music Department at Carthage College, Carthage, Illinois.

♦ **GORDON NASH**, who was president of the North Carolina Music Educators Association and head of the music department of Appalachian State College at Boone, is now affiliated with the University of Kentucky at Lexington.

♦ **JULIA M. NEPPERT** of San Francisco, California, a member of MENC since 1930 and a Life Member, died in August 1958.

♦ **WILLIAM REEVES**, formerly associate supervisor of music of the State Department of Education, New York, is now associate professor of music and music education in the College of Music, University of Colorado, Boulder.

♦ **ARTHUR L. REIMER** of Inglewood, California, has died. He had been a member of the MENC since 1935.

♦ **DON C. ROBINSON**, formerly of Ann Arbor, Michigan Public Schools, is the new Director of Music Education for Fulton County, Georgia, where he replaced Earluth Epting, who has moved to Dallas, Texas, following her marriage.

♦ **WALTER S. SAMPLE** of Phoenixville, Pennsylvania, and founder of the Original Dancing Band, has died. Conference members may remember his organization's performance for the 1952 national meeting in Philadelphia. Mr. Sample was a civic leader in his home town, as well as a valued member of MENC.

♦ **HERBERT L. SCHULTZ**, Department of Music, the University of Vermont, Burlington, has been named editor of "Newsletter for Music Educators of Vermont," the new publication of the Vermont Music Education Association.

♦ **J. L. ZINGALE** has been appointed head of the Division of Fine Arts at the new Central Florida Junior College in Ocala, Florida.

## Awards and Competitions

Continued from page 16

**CREATIVE MUSIC FESTIVAL** (second annual) will be held on the San Jose State College campus, May 22-23, 1959. The event is sponsored by the San Francisco Bay Section of the Northern California Music Association. Emphasis will be placed on original compositions for chamber groups, chorus, symphony orchestra and symphonic band, which have not yet been considered for publication. All works accepted will be rehearsed and outstanding numbers will be performed. The event will be attended by representatives from various publishing firms. Deadline date for receipt of compositions is February 15, 1959. For further details write Robert Hare, Music Department, San Jose State College, San Jose 14, California.

**PADEREWSKI SCHOLARSHIP** in piano study has just been established by the Kosciuszko Foundation, an organization dedicated to the encouragement of students of Polish extraction. Stephen P. Mizwa is president of the Foundation. Established under a three-year grant by R. J. Shaefer, president of the F. & M. Schaefer Brewing Company, the scholarship, providing \$1,000 for piano study in any approved American music conservatory or for private study, will be awarded in 1959, 1960 and 1961. Young men and women of Polish extraction, between the ages of 21 and 25 inclusive, and residents of New York, Connecticut, New Jersey and Pennsylvania, are invited to compete. Interested applicants may write to the Kosciuszko Foundation, 15 East 65th Street, New York 21.

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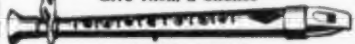
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## Southern Music Educators Plan for Roanoke

BIENNIAL CONVENTION, APRIL 3-7, 1959

**T**O PLAN for the season ahead and for the 1959 biennial convention of the MENC Southern Division which will meet in Roanoke, Virginia, April 3-7, more than fifty music educators from twelve Southern states assembled October 17-19, 1958. Part of the two-day period was devoted to study groups such as are pictured here. The sessions were held at the University of Georgia Extension Center, Athens.

Arrangements were made for the Roanoke schools to be closed for a full day of the convention. Approximately 700 local teachers will participate in the sessions that day, with a general session followed by workshops and clinics at the elementary, junior high

school and senior high school levels. This affords a challenge and opportunity which Southern music educators accept with enthusiasm.

Other features announced include a Virginia Music Educators Association program with the All-State Band, Orchestra and Chorus, and a host city program provided by the Roanoke schools. Other features include actual live telecasts from the convention program.

Details about the convention program and results of the planning conference—as well as more pictures—will be published in the next issue of the JOURNAL.



AT THE LEFT, reading from very farthest left around the table clockwise: Gerald Lewis, Arlington, Va.; Daniel S. Hoolley, Statesboro, Ga.; Marie Hutchinson (group chairman), president Tennessee MEA, Kingsport, Tenn.; Earl E. Beach, president MENC Southern Division, East Carolina State College, Greenville, N.C.; Walter C. Minniear (group recorder), president Louisiana MEA, Shreveport, La.; Lois Laverne Schnoor, Tallahassee, Fla.; Richard Duncan, West Virginia University, Morgantown; J. R. White, assistant principal, Jefferson High School, directing chairman of convention, Roanoke, Va.; Don C. Robinson, East Point (Fulton County), Ga.; Robert G. Eakle, Georgia editor, Columbus.

TWO of the five Southern Planning Conference study groups are shown here. At right reading clockwise around table beginning at left: Mary Britt, Bay Minette, Ala.; Ed Cleino, University of Ala., University, Ala.; Anne Grace O'Callaghan, past president MENC Southern Division, Atlanta, Ga.; Irvin Cooper, Florida State University, Tallahassee, Fla.; Glenn Starnes (group recorder), president North Carolina MEA, Durham, N.C.; Richard Wellock (group chairman), president West Virginia MEA, Athens, West Virginia; Edson Perry, Meridian, Miss.; Roger Phelps, Hattiesburg, Miss.; Wiley L. Housewright, past president MENC Southern Division, chairman Editorial Board, Music Educators Journal, Florida State University, Tallahassee; Walter E. Steinhaus, Macon, Ga.





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Roanoke, Virginia

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A Department of the National Education Association

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## 1959

### MENC DIVISION CONVENTIONS

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JANUARY, 1959

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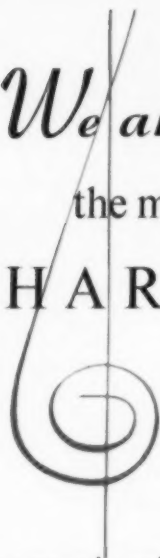
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